

7 FEB 1952

SIMPLIFIED MODAL ACCOMPANIMENT

TO THE

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VATICAN KYRIALE

AND THE

REQUIEM MASS

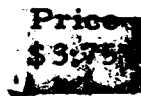
BY

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Musique — Bibliothèque

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## FOREWORD

The idea of the present **SIMPLIFIED ACCOMPANIMENT** to the Ordinary of the Mass originated by reason of the recognizable fact that a large majority of Catholic organists, notably those in the smaller parishes, are by no means technicians. The acquisition of, or the appointment to an organ position usually precedes the necessary training in the fundamentals of organ technique. This is, of course, not the ideal state, but it must be frankly admitted. A simplified accompaniment has therefore been needed, one that, although simple in form, would nevertheless preserve all the qualities of a classic Gregorian accompaniment, such as modal fidelity and religious atmosphere.

In presenting this book of accompaniments to the public, the Gregorian Institute offers it as the result of twenty years of research and experimentation. The author does not contend that it is more perfect than the accompaniments of the masters, such as those published by Henri Potiron and Dom Desroquettes of Solesmes. These two eminent Gregorianists were his professors in Paris, and they remain his guides.

Although the primary purpose of the present publication is to answer the need for a more simple style, it was discovered as the work progressed, that a Gregorian melody can be accompanied, to a greater extent than is usually believed, by the basic elements alone inherent in it. The simplicity of the accompaniment does not connote inferiority. In fact, perfection and fidelity are by no means postulated by intricate composition and strained academic efforts.

The problem to be solved by the Gregorian harmonist is always the same, namely, the preservation of the liturgical sense which inspired the melody. Modern ears, it has often been emphasized, no longer hear properly the homophony of Gregorian Chant. The characteristics of the single melodic line have been disregarded by the discoveries of modern harmony. As a consequence, these sacred songs have lost their ancient flavor and their modal influence has disappeared. This fact has led to the conviction that Gregorian music should be unaccompanied if its original concept is to be preserved. But this objection is no longer valid if the accompaniment of the chant can be achieved with its own elements.

The altogether different belief that extraneous, modern harmonies can enrich the chant is recognized today as absolutely erroneous and unorthodox. Whereas in modern composition the student takes a given melody and is guided in the construction of the chords by the laws of harmonic music, in the chant, on the contrary, the proper rules of harmony are found, not in the books of modern theory, but in the melody itself, in its basic intervals, and in the modal scale in which it is written. The chords to be used result from the position of the melody without the necessity of applying to them the terms used in classes in modern harmony.

It must be remembered that some of the chant melodies use only a few degrees of the scale, repeating them almost exclusively to the end of the composition. The following examples from the Requiem Mass are offered by way of illustration:

Ré- qui-em \* ac- tér- nam



A- gnus De- i, \* qui - lis pec- cá- ta mun- di: do- na e- is ré- qui- em.



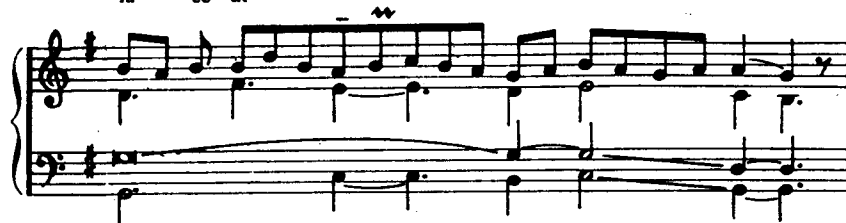
If the accompanist should presume to accompany such melodies with modern chords, with those containing the leading tone, or with perfect cadences, the result would be musical nonsense. On the contrary, if plagal cadences are used, and a diatonic harmony pervades the entire composition, the church-like atmosphere is accentuated and the fidelity of the elements of the chant are preserved. For some eighty years, the masters of chant accompaniment have maintained most strictly the pure modal and ancient diatonic style.

The author has endeavored to go a step farther in the accompaniment of the chant by utilizing none but its own elements. The present work will be found to be as traditional as it is practical. The system upon which the accompaniments are based has been used most effectively by the author at all the summer sessions of the Gregorian Institute of America, and in Canada.

## HINTS AND COMMENTS ON EXECUTION

**Consecutive Fifths.** The consecutive fifths present here and there in these accompaniments serve a very useful purpose. Whereas in modern harmony, consecutive fifths are forbidden because of the leading tone and the weak degrees,—constituent elements in modern music, they are often permitted in the accompaniment of the chant when they enhance the modal scale. Example:

lú- ce- at e- is.

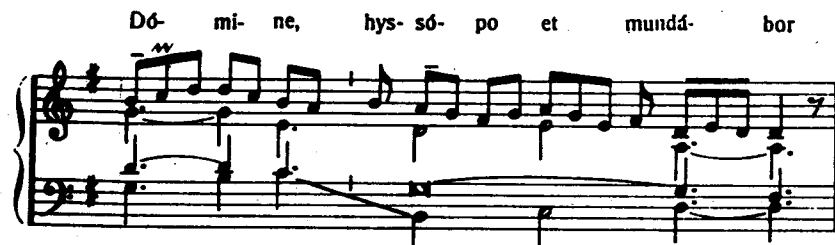


Gregorian scales are composed of independent degrees which are not subject to one another. Therefore, the law of attraction (the leading tone, TI, subject to the tonic, DO) has no connection whatsoever in Gregorian accompaniment. This is not an invention of the author, but the fundamental teaching of Henri Potiron of the Solesmes School at the Gregorian Institute of Paris, of which the author is a graduate.

**Consecutive Octaves.** It will also be observed that the author may use two consecutive octaves, between incises, when they occur between an intermediate voice and the bass. Example:



Finally, from one incise to another, the continuity of the harmony has often been broken in order to introduce an *apoggiatura* or a modal chord:



The foregoing examples of consecutive fifths and octaves were constructed on essential elements and intervals of the melodies and not on chords.

**Text of the Vatican Edition.** The author has adhered strictly to the decree of the Sacred Congregation of Rites that the text of the Vatican Edition be followed faithfully. It was necessary, therefore, except in some psalm tones, to print all repeated notes. The organist is admonished, however, that these notes are to be tied in the actual playing and not executed independently. Examples:

Sanctus Dómi- nus De-us Sá-ba-oth.

Incorrect  
Execution



Sanctus Dómi- nus De-us Sá-ba-oth.

Correct  
Execution



**Legato Style.** The organist should be most careful to observe a strict legato style. Proper note values of the accompanying chords, numerous ties, and whole notes enclosed within vertical lines will be an assistance in the organist's endeavor to adhere to this style. The use of whole notes in this fashion, without absolute time value, eliminates the necessity of repeating identical chords. Orthodox precedence for this practice is to be found in abundance in ancient manuscripts. Examples:

7 notes to a  
whole note



5 notes to a  
whole note



**The Dot.** The dot frequently used beneath melody notes is not an indication of staccato. It is used in this book to point out the first beat in Gregorian rhythm where it will not be readily apparent at first.

**Pitch.** No author can select a pitch that accomodates each individual singer. The ancient, antiphonal character of the chant, with the higher phrases assigned to higher voices, and the lower phrases to the lower voices, is too often disregarded. It is also true that tenors will not object to singing high notes in polyphonic and modern compositions, but are reluctant to sing high notes in the chant. The author has selected, therefore, as far as possible, a mediant pitch that will accomodate all the singers.

**Organ Registration.** In general, organists use too many loud stops in the accompaniment of the chant. Open Diapasons should be avoided, and the stopped Diapasons, Flutes and Strings should be used. The use of the Celeste, Tremolo, solo stops, such as the Vox Humana, the Reeds and a superfluous use of the swell expression pedal should be avoided. The organist is cautioned that the organ is to be used to sustain the voice and not to lead them, or attract attention to the playing. The pedal may be used, but all sense of heaviness should be avoided.

DR. EUGENE LAPIERRE

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## OPTIONAL LOWER KEYS

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# ASPERGES ME

At the Sprinkling of Holy Water  
(ON SUNDAYS BEFORE MASS OUTSIDE THE EASTER SEASON)

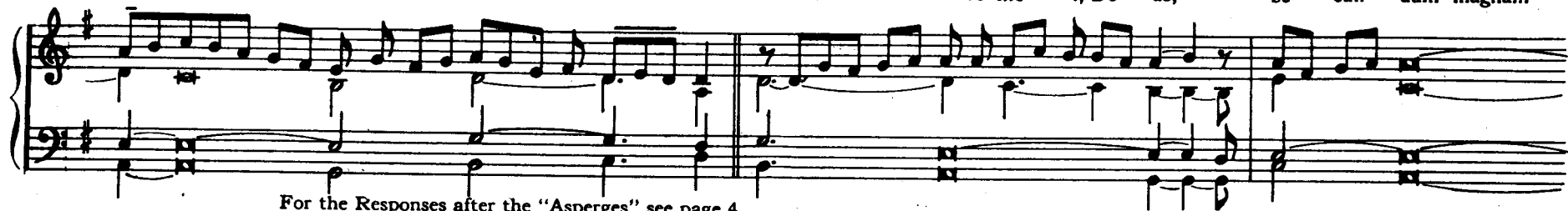
By DR. EUGENE LAPIERRE

A- spér- ges me. Dó- mi- ne, hys- só- po. et mundá- bor: la- vá- bis me,

ANTIPHON  
Mode  
7

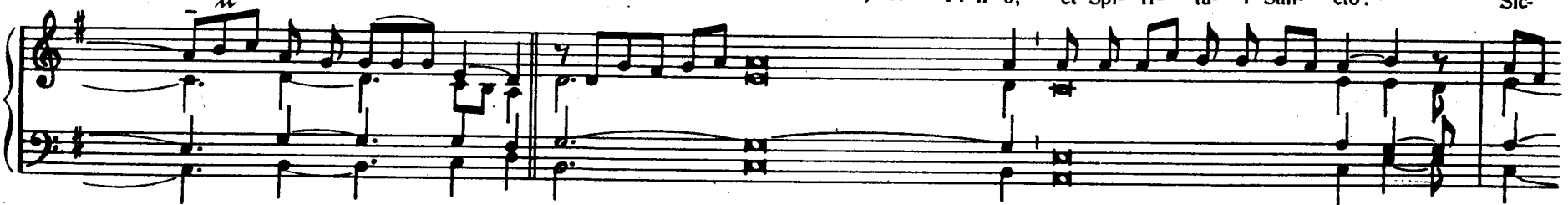


et su- per ni- vem de- al- bá- bor. *Ps. 50.* Mi- se- ré- re me- i, De- us, \* se- cún- dum magnam



For the Responses after the "Asperges" see page 4.

mi- se- ri- có- r- di- am tu- am. † Gló- ri- a Pa- tri, et Fí- li- o, et Spi- rí- tu- i San- cto: \* Sic



ut e- rat in prin- ci- pi- o, et nunc, et sem- per, et in saé- cu- la saecu- ló- rum. A- men.



Repeat "Asperges" as far as the Psalm.

† On Passion and Palm Sunday, omit the "Gloria Patri" and repeat the "Asperges" immediately after the Psalm "Miserere".

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# VIDI AQUAM

At the Sprinkling of Holy Water

(ON SUNDAYS DURING THE EASTER SEASON, FROM EASTER SUNDAY TO PENTECOST INCLUSIVE)

Vi- di a- quam \* e- gre- di- én- tem de tem- plo, a lá- te-

ANTIPHON  
Mode  
8

re dex- tro, al- le- lú- ia: et o- mnes, ad quos per- vé- nit a-

qua i- sta, sal- vi fa- cti sunt, et di- cent, al- le-

lú- ia, al- le- lú- ia. *Ps. 117.* Confi- té- mi-ni Dó-mi-no quó- ni- am bo- nus: \* quó- ni-

am in saé- cu-lum mi- se- ri- cór- di- a e- jus. Gló-ri- a Pa- tri, et Fí- li- o, et Spi- rí- tu- i

San- cto. \* Sic- ut e- rat in prin- cí- pi- o, et nunc, et sem- per, et in saé- cu- la sae- cu- ló- rum. Amen.

*Repeat Ant. Vidi aquam.*

A- spér- ges me, \* Dó- mi- ne, hys- só- po, et mun- dá- bor: la-

ANTIPHON  
Mode 7

vá- bis me, et su- per ni- vem de- al- bá- bor.

*This and the following "Ad libitum" form of the ASPERGES may be substituted at will for the elaborate form on page 1. The Ps. Miserere and the Gloria Patri for the 7th mode are the same as that on page 1.*

*Ps. Miserere.*

A- sper- ges me, \* Dó- mi- ne, hys- só- po, et mun- dá- bor: la- vá- bis me,

ANTIPHON  
Mode  
4

et su- per ni- vem de- al- bá- bor. Ps. 50. Mi- se- ré- re me- i De- us, \* se- cún- dum ma- gnam mi-se-ri-

cór- di- am tu- am. Gló-ri- a Pa- tri, et Fi- li- o, et Spi- rí- tu- i San- cto. \* Sic- ut e-

rat in prin- cí- pi- o, et nunc, et sem- per, et in sae- cu- la sae- cu- ló- rum. A- men.

# RESPONSES:

℣. Osténde nóbis, Dómine, misericórdiam túam. (T.P. Allelúia.)

℟. Et salutáre túum da nóbis. (P.T. Allelúia.)

℣. Dómine exáudi oratióem méam.

℟. Et clámor méus ad te véniat.

℣. Dóminus vobíscum.

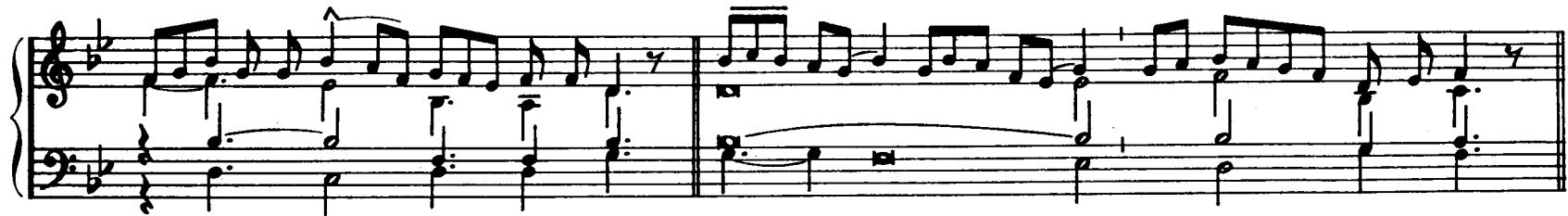
℟. Et cum spíritu túo.

Orémus. Exáudi.....

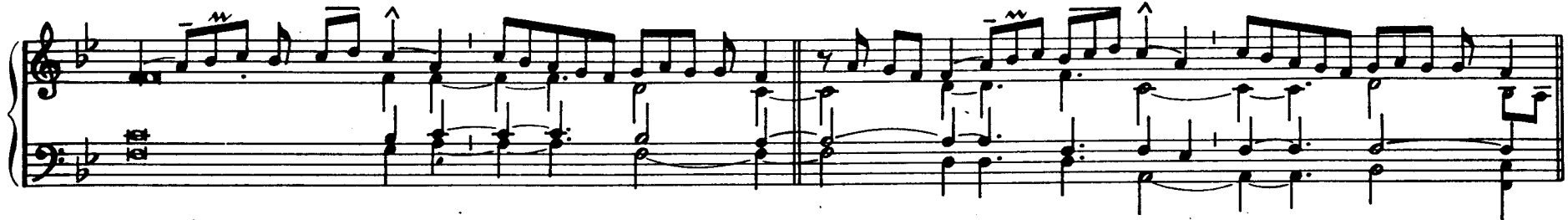
MASS I. DURING THE EASTER SEASON  
(Lux et origo)

KYRIE  
Mode  
8

Ký- ri- e \* e- lé- i- son. *lij.* Chri- ste e- lé- i- son. *lij.*



Ký- ri- e e- lé- i-son. *ij.* Ký-ri- e \* e- lé- i- son.



Gló- ri- a in ex- celsis De- o. Et in ter- ra pax ho- mí- ni-bus bonae vo-lun-

GLORIA  
Mode  
4



tá- tis. Lau- dá- mus te. Be-ne dí- ci- mus te. A- do-rá- mus te. Glo-ri-fi- cá- mus te.



Grá-ti-as á-gimus ti-bi propter magnam gló-ri-am tu-am. Dó-mi-ne De-us, Rex coe-lés-tis,



De-us Pa-ter omní-po-tens. Dómi-ne Fi-li u-ni-gé-ni-te Je-su Christe. Dó-mi-



ne De-us, A-gnus De-i, Fi-li-us Pa-tris. Qui tol-lis pec-cá-ta mun-di, mi-se-ré-



re no-bis. Qui tol-lis pec-cá-ta mundi, sú-sci-pe de-pre-ca-ti-ó-nem nostram. Qui



se- des ad dēx- te- ram Pa- tris, mi- se- ré- re no- bis. Quóni- am tu so- lus san- ctus.

The first system of the Sanctus features a vocal line in G major, starting on a G4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more melodic line in the right hand, often moving in parallel motion with the vocal line. The lyrics are: "se- des ad dēx- te- ram Pa- tris, mi- se- ré- re no- bis. Quóni- am tu so- lus san- ctus."

Tu so- lus Dó- mi- nus. Tu so- lus Al- tís- si- mus, Je- su Chri- ste. Cum San-

The second system continues the vocal and piano parts. The vocal line has a slight melodic rise on "Dó- mi- nus" and "Al- tís- si- mus". The piano accompaniment maintains its rhythmic pattern. The lyrics are: "Tu so- lus Dó- mi- nus. Tu so- lus Al- tís- si- mus, Je- su Chri- ste. Cum San-"

cto Spí- ri- tu, in gló- ri- a De- i Pa- tris. A- men.

The third system concludes the main text of the Sanctus. The vocal line ends with a final cadence on "A- men". The piano accompaniment provides harmonic support throughout. The lyrics are: "cto Spí- ri- tu, in gló- ri- a De- i Pa- tris. A- men."

San- ctus, \* San- ctus, Sanctus Dó- mi- nus De- us Sá- ba- oth.

SANCTUS  
Mode  
4

The final system of the Sanctus is a piano accompaniment in G major, Mode 4. It features a steady eighth-note bass line and a more melodic line in the right hand, often moving in parallel motion. The lyrics are: "San- ctus, \* San- ctus, Sanctus Dó- mi- nus De- us Sá- ba- oth."

Ple- ni sunt coe- li et ter- ra gló- ri- a tu- a. Hosán- na in ex- cél- sis. Be- ne-



dí- ctus qui ve- nit in nó- mi- ne Dó- mi- ni. Ho- sán- na in ex- cél- sis.



A- gnus De- i, \* qui tol- lis pec- cá- ta mun- di: mi-se- ré- re no- bis. ij.

AGNUS  
Mode  
4



A- gnus De- i, \* qui tol- lis pec- cá- ta mun- di: do- na no- bis pa- cem.



De- o grá- ti- as, al- le- lú- ia, al- le- lú- ia.

DEO  
GRATIAS  
Mode 8

De- o grá- ti- as.

DEO  
GRATIAS  
Mode 7

MASS II. ON SOLEMN FEASTS 1.  
(*Fons bonitatis*)

Ký- ri- e \* e- lé- i- son. *ijj.*

KYRIE  
Mode  
3

Chri- ste

e- lé- i- son. *ijj.*

Ky- ri- e

e- lé- i- son. ij.

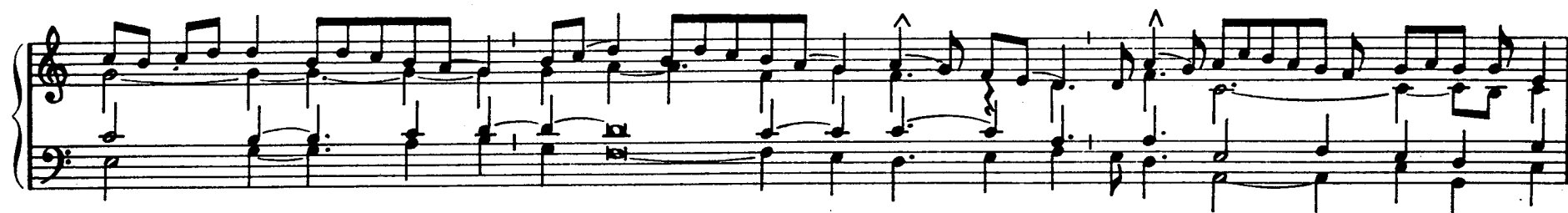


Ky- ri- e

\*

\*\*

e- lé- i- son.



Gló-ri- a in ex- cé- lis De- o. Et in ter- ra pax ho- mí- ni- bus bonae vo- lun-

GLORIA  
Mode  
1

tá- tis.

Lau- dá- mus te.

Be- ne- dí- ci- mus te.

A- do- rá- mus te.

Glo- ri- fi- cá- mus te.



Grá-ti-as á-gi-mus ti-bi propter ma-gnam gló-ri-am tu-am. Dó-mi-ne De-us, Rex coe-lé-stis, De-



us Pa-ter o-mní-po-tens. Dó-mi-ne Fi-li u-ni-gé-ni-te Je-su Christe. Dó-mi-ne



De-us, A-gnus De-i, Fí-li-us Pa-tris. Qui tol-lis pec-cá-ta mun-di, mi-se-ré-



re no-bis. Qui tol-lis pec-cá-ta mun-di, sú-sci-pe de-pre-ca-ti-ó-nem nostram.



Qui se- des ad dēx-te- ram Pa- tris, mi-se- ré- re no-bis. Quóni-am tu so- lus sanctus. Tu so-lus Dó-mi-nus. Tu so-lus

Al- tís- si- mus, Je- su Chri- ste. Cum Sancto Spí-ri- tu in gló- ri- a De- i Pa- tris. A- men.

San- ctus, \* San- ctus, San- ctus Dó- mi-nus De- us Sá- ba- oth.

SANCTUS  
Mode  
1

Ple-ni sunt coe- li et ter- ra gló- ri- a tu- a. Ho-sán- na in ex- célsis.

Be-ne-dí-ctus qui ve-nit in nó-mi-ne Dó-mi-ni.

Ho-sán-na

in ex-cél-sis.

The first system of the musical score for the Agnus Dei. It features a vocal line (soprano) and a piano accompaniment (piano). The key signature is one sharp (F#), indicating G major. The time signature is 4/4. The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex pattern in the left hand, including some triplets.

A- gnus De- i, \* qui tol- lis pec- cá- ta mun- di: mi-se- ré- re nó-

AGNUS  
Mode  
1

The second system of the musical score. The vocal line continues with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment continues with the same eighth-note pattern in the right hand and a more complex pattern in the left hand.

bis. A- gnus De- i, \* qui tol- lis pec- cá- ta mun- di: mi-se- ré- re no- bis.

The third system of the musical score. The vocal line continues with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment continues with the same eighth-note pattern in the right hand and a more complex pattern in the left hand.

A- gnus De- i, \* qui tol- lis pec- cá- ta mun- di: do- na no- bis pa- cem.

The fourth system of the musical score. The vocal line continues with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment continues with the same eighth-note pattern in the right hand and a more complex pattern in the left hand.

DEO  
GRATIAS  
Mode 3

De- o grá- ti- as.

DEO  
GRATIAS  
Mode 5

De- o grá- ti- as.

MASS III. ON SOLEMN FEASTS 2.  
(*Deus sempiternus*)

KYRIE  
Mode  
4

Ký- ri- e \* e- lé- i-son. Ký- ri- e e- lé- i-son.

Ký- ri- e e- lé- i-son. Chri- ste e- lé- i- son.

**Christe**

e- lé- i-son. Chri- ste

e-lé- i-son.      Ký-      ri- e

e- lé- i-son.      Ký- ri-      e

e- lé i-son. Ký- ri- e

**e- lé- i-son.**

**Gló-ri- a in ex-cel- sis De- o. Et in ter- ra pax ho- mí- ni-bus bo- nae vo- lun- tá-tis. Lau-**

GLORIA  
Mode  
8

dá- mus te. Bene- dí- ci- mus te. Ado- rá- mus te. Glo- ri- fi- cá- mus te. Grá- ti- as á- gi- mus ti- bi prop-



ter ma- gnam gló- ri- am tu- am. Dómi- ne De- us, Rex coe- léstis, De- us Pa- ter o- mní- po- tens. Dómi- ne Fi- li u-



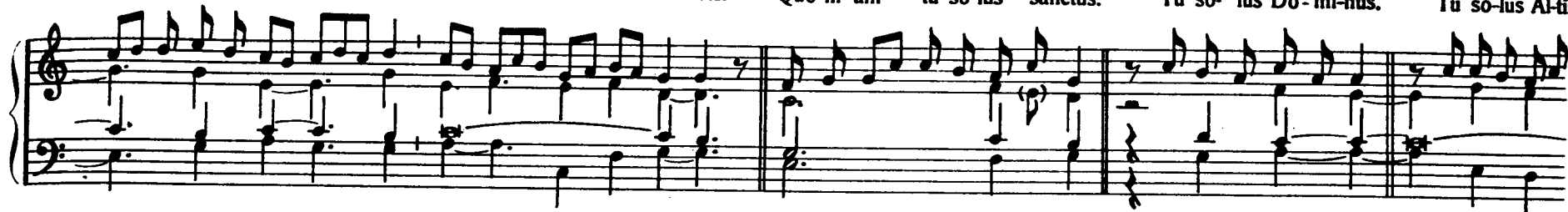
ni- gé- ni- te Je- su Chri- ste. Dómi- ne De- us, A- gnus De- i, Fí- li- us Pa- tris. Qui tol- lis pec- cá- ta mundi,



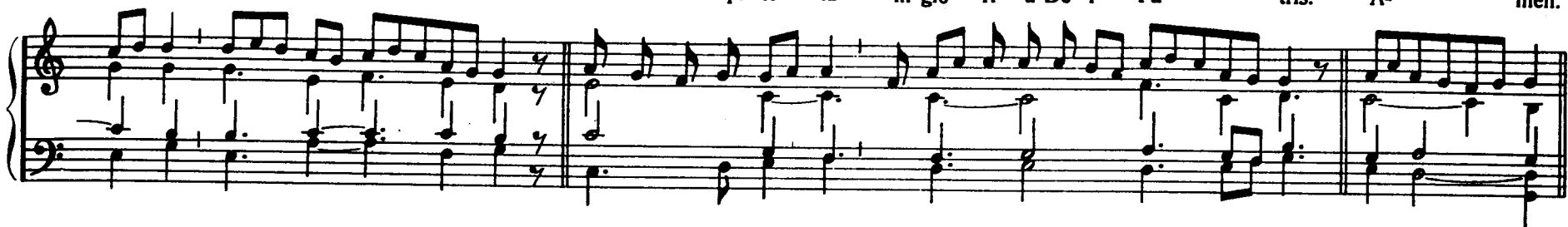
mi- se- ré- re nobis. Qui tol- lis pec- cá- ta mundi, súsci- pe depre- ca- ti- ó- nem nostram. Qui se-



des ad dēx-te-rā Pa-tris, mi-se-ré-re no-bis. Quó-ni-am tu so-lus sanctus. Tu so-lus Dó-mi-nus. Tu so-lus Al-tís-



si-mus, Je-su Chri-ste. Cum San-cto Spí-ri-tu in gló-ri-a De-i Pa-tris. A-men.

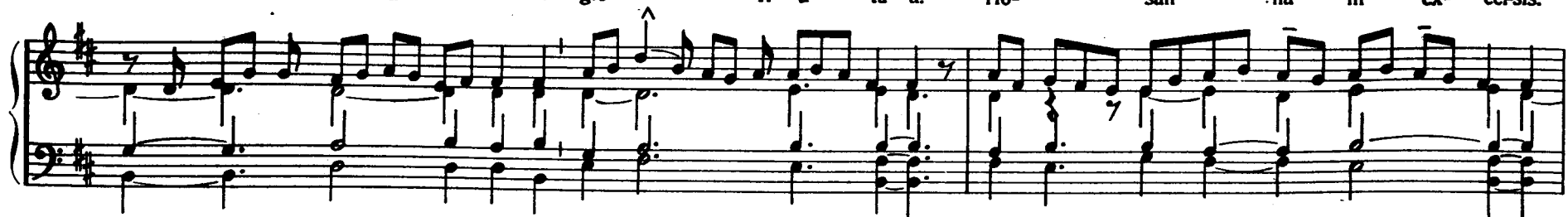


San-ctus, \* San-ctus, San-ctus Dó-mi-nus De-us Sá-ba-oth.

SANCTUS  
Mode  
4



Ple-ni sunt coe-li et ter-ra gló-ri-a tu-a. Ho-sán-na in ex-cél-sis.

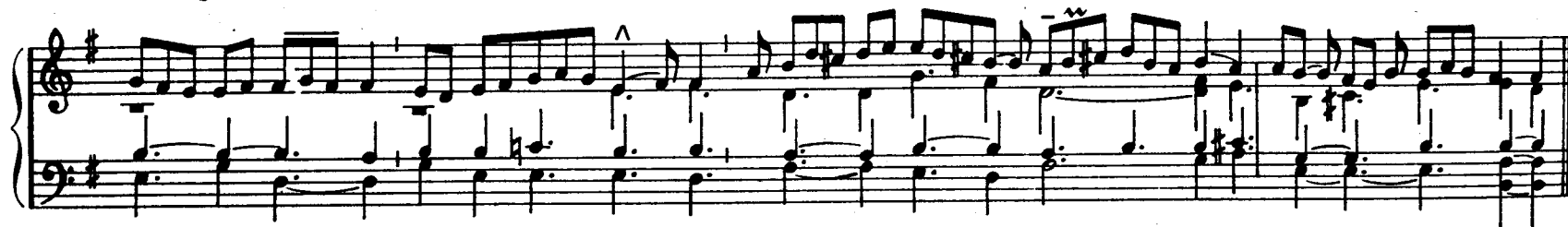


Be-ne-dí-ctus qui ve-nit in nó-mi-ne Dó-mi-ni. Ho-sán-na in ex-cél-sis.

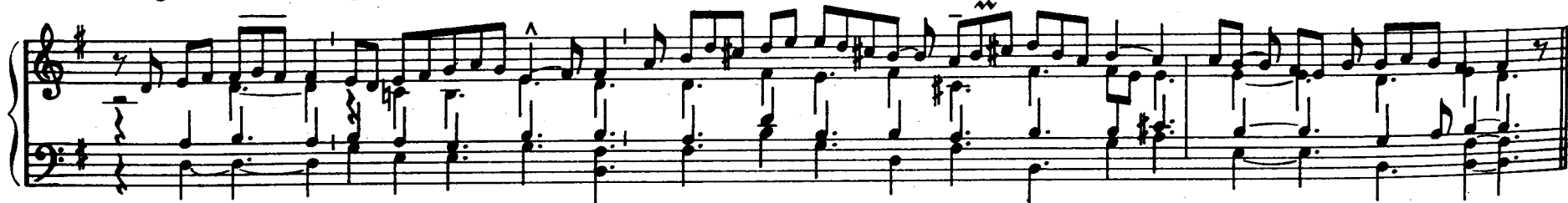


A-gnus De-i,\* qui tol-lis peccá-ta mun-di: mi-se-ré-re no-bis.

AGNUS  
Mode  
4



Agnus De-i,\* qui tol-lis peccá-ta mun-di: mi-se-ré-re no-bis.



A-gnus De-i,\* qui tol-lis peccá-ta mun-di: do-na no-bis pa-cem.



DEO  
GRATIAS  
Mode 5

De- o grá- ti- as.

MASS IV. ON DOUBLE FEASTS 1.  
(*Cunctipotens Genitor Deus*)

KYRIE  
Mode  
1

Ký- ri- e \* e- lé- i-son. *ij.* Chri-ste

e- lé- i-son. *ij.* Ký- ri- e e- lé- i-son. *ij.*

Ký- ri- e \* e- lé- i-son.

Glo- ri- a in ex-cel-sis De- o. Et in ter- ra pax ho- mī- ni- bus bo- nae vo- lun- tā- tis.

GLORIA  
Mode  
4



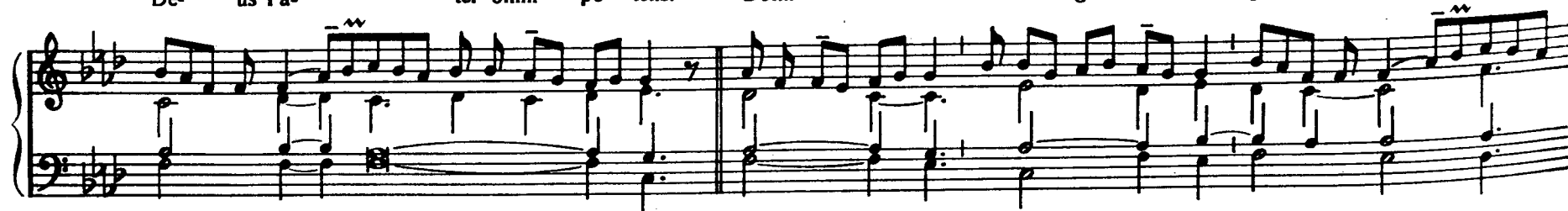
Lau- dá- mus te. Be- ne- dí- ci- mus te. A- do- rá- mus te. Glo- ri- fi- cá- mus te.



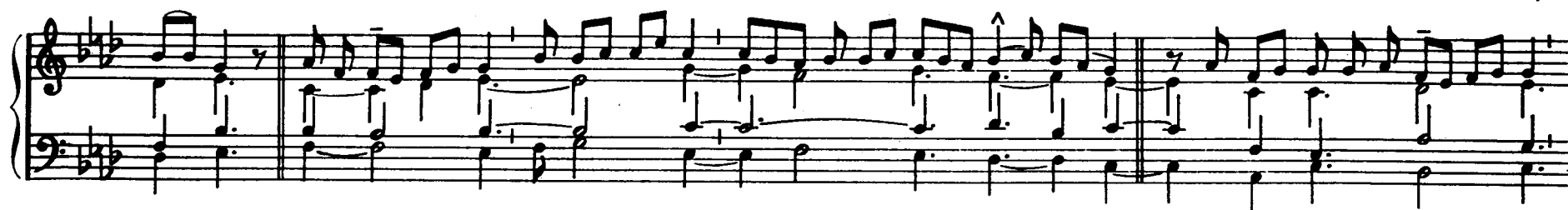
Grá- ti- as á- gi- mus ti- bi propter ma- gnam gló- ri- am tu- am. Dómi- ne De- us, Rex coe- lé- stis,



De- us Pa- ter omní- po- tens. Dómi- ne Fi- li u- ni- gé- ni- te Je- su Chri-



ste. Dó-mi-ne De-us, Agnus De-i, Fí-li-us Pa-tris. Qui tol-lis pec-cá-ta mun-di,



Cum San - cto Spi - ri - tu, in gló - ri - a De - i Pa - tris. A - men.

San - ctus, \* San - ctus, San - ctus Dó - mi - nus De - us Sá - ba - oth.

SANCTUS  
Mode  
8

Ple - ni sunt coe - li et ter - ra gló - ri - a tu - a. Ho - sán - na in ex - cél - sis. Be - ne - díctus qui

ve - nit in nó - mi - ne Dó - mi - ni. Ho - sán - na in ex - cél - sis.

A- gnus De- i, \* qui tol- lis pec- cá- ta mun- di: mi- se- ré- re no- bis.

AGNUS  
Mode  
6



A- gnus De- i, \* qui tol- lis pec- cá- ta mun- di: mi- se- ré- re no- bis.



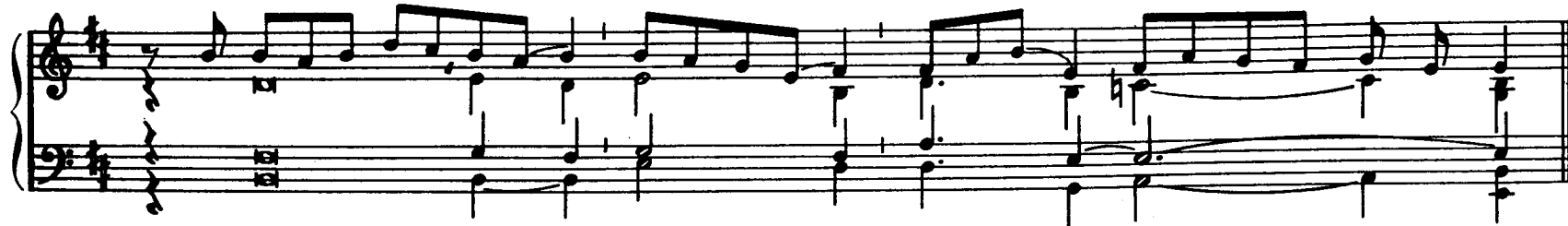
A- gnus De- i, \* qui tol- lis pec- cá- ta mun- di: do- na no- bis pa- cem.



De- o

grá- ti- as.

DEO  
GRATIAS  
Mode 1



MASS V. ON DOUBLE FEASTS 2.  
(*Magnae Deus potentiae*)

Ký-ri- e

\* e-

lé- i-son. *üj.* Chri-

ste

KYRIE  
Mode  
8



e-

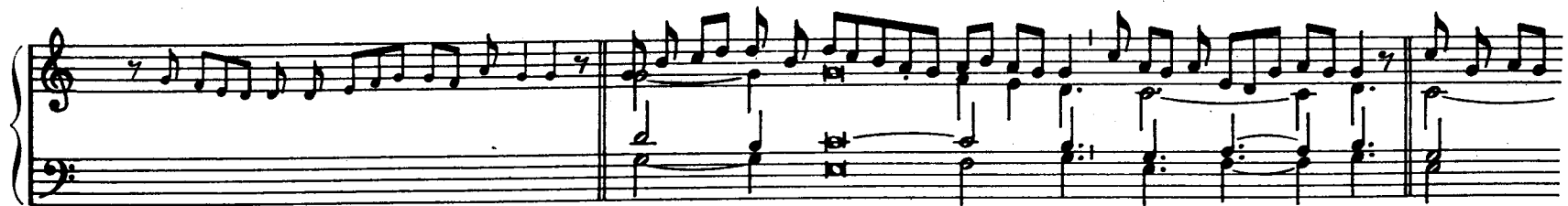
lé- i-son. *üj.* Ký-ri- e

\* e-

lé- i-son. *üj.*

Glo-ri- a in ex- cél- sis De-o. Et in ter- ra pax ho- mí- ni- bus bonae vo-lun- tá- tis. Laudá- mus

GLORIA  
Mode  
8



te.

Be-ne- dí-ci- mus te.

Ad-o- rá- mus te.

Glo-ri- fi- cá- mus te.

Grá- ti- as



á- gimus ti- bi propter magnam gló- ri- am tu- am. Dó- mi- ne De- us, Rex coe-



lé- stis, De- us Pa- ter om- ní po- tens. Dó- mi- ne, Fi- li u- ni- gé- ni- te Je- su



Christe. Dómi- ne De- us, A- gnus De- i, Fí- li- us Pa- tris. Qui tol- lis pec- cá- ta mun-



di, mi- se- ré- re no- bis. Qui tol- lis peccá- ta mun- di, súsci- pe de- pre- ca-



ti- 6-nem nostram. Qui se- des ad d6x- te-ram Patris, mi-se- ré- re no- bis. Qu6-



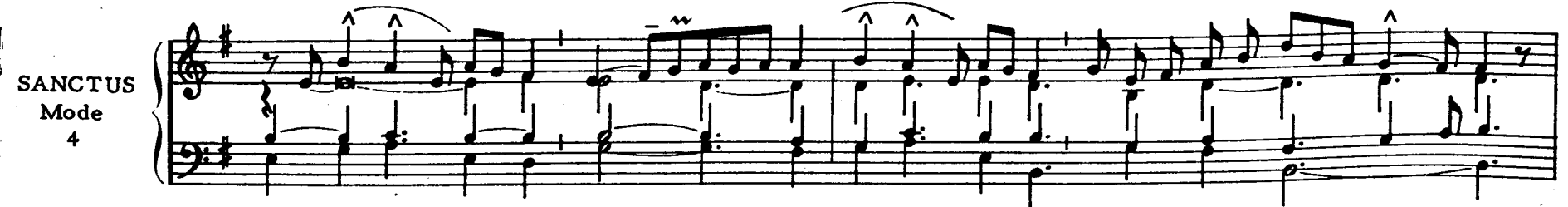
ni- am tu so- lus san- ctus. Tu so- lus D6- mi- nus. Tu so- lus Al- tís- si- mus,



Je- su Chri- ste. Cum San- cto Spí-ri- tu in gl6- ri- a De- i Pa- tris. A- men.



San - ctus. \* San- ctus, San- ctus D6- mi-nus De- us Sá- ba- oth.



Ple-ni sunt coe-li et ter-ra gló-ri-a tu-a. Ho-sán-na in ex-cél-sis.

Be-ne-díctus qui ve-nit in nó-mi-ne Dó-mi-ni. Ho-sán-na in ex-cél-sis.

A-gnus De-i, \* qui tol-lis pec-cá-ta

AGNUS  
Mode  
4

mun-di: mi-se-ré-re no-bis. ij. A-gnus De-i, \* qui

tol- lis pec- cá- ta mun- di: dona no- bis pa- cem.

The first system of the musical score for 'DEO GRATIAS' is written for a single melodic line on a treble clef staff. The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. There are two upward-pointing accents (^) above the notes in the second and third measures. The piece concludes with a double bar line.

De o

grá- ti- as.

DEO  
GRATIAS  
Mode 8

The piano accompaniment for the first system of 'DEO GRATIAS' is written for a grand piano on a grand staff (treble and bass clefs). The key signature has two flats, and the time signature is 7/8. The accompaniment features a steady eighth-note bass line and chords in the right hand. It concludes with a double bar line.

MASS VI. ON DOUBLE FEASTS 3.  
(Rex Genitor)

Ký- ri- e \* e- lé- i-son. Ký-ri- e e- lé- i- son.

KYRIE  
Mode  
7

The second system of the musical score for 'KYRIE' is written for a single melodic line on a treble clef staff. The key signature has two flats, and the time signature is 7/8. The melody continues with eighth and sixteenth notes. There are two upward-pointing accents (^) above the notes in the fourth and eighth measures. The piece concludes with a double bar line.

Ký-ri- e e- lé- i-son. Chri- ste e- lé- i- son.

The piano accompaniment for the second system of 'KYRIE' is written for a grand piano on a grand staff. The key signature has two flats, and the time signature is 7/8. The accompaniment continues with a steady eighth-note bass line and chords in the right hand. It concludes with a double bar line.

Chri- ste e- lé- i-son. Chri- ste e- lé- i-son. Ký- ri- e

e- lé- i-son. Ký- ri- e e- lé- i-son. Ký- ri- e

\*

\*\*

e- lé- i- son.

Glo- ri- a in ex-cél- sis De-o. Et in ter- ra pax ho- mí- ni- bus bo- nae vo-lun- tá- tis. Lau- dá- mus te.

GLORIA  
Mode  
8

Bene-dí-ci-mus te. Ado-rá-mus te. Glo-ri-fi-cá-mus te.

Grá-ti-as á-gimus ti-bi

propter ma-gnam gló-ri-am tu-am. Dó-mi-ne De-us, Rex coe-lé-stis, De-us Pa-ter o-mní-po-tens.

Dó-mi-ne Fi-li u-ni-gé-ni-te Je-su Chri-ste. Dó-mi-ne De-us, A-gnus De-i, Fí-li-us

Pa-tris. Qui tol-lis pec-cá-ta mun-di, mi-se-ré-re no-bis. Qui tol-lis pec-cá-ta mun-di,

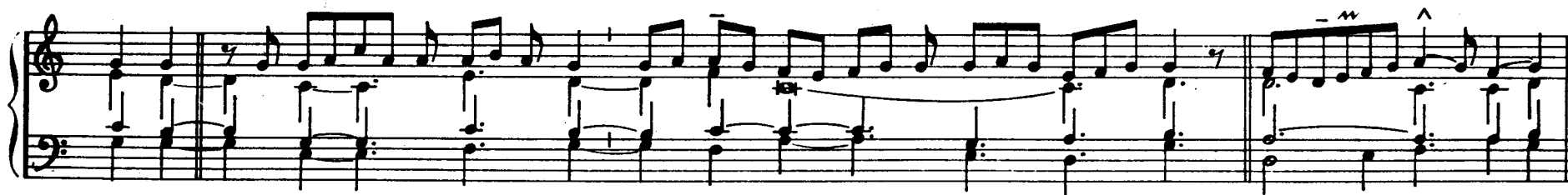
sús- ci- pe depre-ca- ti- ó- nem nostram. Qui se- des ad dex- te- ram Pa- tris, mi- se- ré- re



no- bis. Quóni- am tu so-lus san- ctus. Tu so-lus Dó- mi-nus. Tu so- lus Al- tís-si-mus, Je- su



Christe. Cum San- cto Spí- ri- tu, in gló- ri- a De- i Pa- tris. A- men.



San- ctus, \* San- ctus, Sanctus Dómi- nus De- us Sá- ba- oth. Ple- ni sunt coe- li et ter- ra gló-



ri- a tu- a. Ho- sánna in ex- cé- sis. Be- ne- dictus qui ve- nit in

The first system of musical notation consists of a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a quarter rest, followed by eighth and sixteenth notes. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

nó- mi- ne Dómi- ni. Ho- sán- na in ex- cé- sis.

The second system continues the musical piece. The vocal line features a melodic phrase with a fermata over the word 'Dómi- ni'. The piano accompaniment continues with sustained chords and rhythmic patterns.

A- gnus De- i, \* qui tol- lis pec- cá- ta mun- di: mi-se- ré- re no- bis. ij.

AGNUS  
Mode  
8

The third system includes the label 'AGNUS Mode 8' on the left. The musical notation shows the vocal line and piano accompaniment. The piano part has a fermata over a chord in the right hand.

A- gnus De- i, \* qui tol- lis pec- cá- ta mun- di: do- na no- bis pa- cem.

The fourth system concludes the musical piece. It features the final vocal phrase and piano accompaniment, ending with a fermata over the final chord.

DEO  
GRATIAS  
Mode 8

De- o grá- ti- as.

MASS VII. ON DOUBLE FEASTS 4.  
(*Rex splendens*)

KYRIE  
Mode  
8

Ký- ri- e \* e- lé- i-son. ùj. Christe

e- lé- i-son. ùj. Ký- ri- e

e- lé- i-son. ùj. Ký- ri- e

\* e- lé i- son.

The first system of the musical score is written for voice and piano. The vocal line is in G major (one sharp) and includes several ornaments: a ^ (breath mark) over the first note, a ^ (breath mark) over the fourth note, a ^ (breath mark) over the eighth note, a ~ (trill) over the eleventh note, a ~ (trill) over the thirteenth note, and a ^ (breath mark) over the fifteenth note. The piano accompaniment consists of chords and moving lines in both hands.

Gló-ri- a in ex- cél- sis De- o. Et in ter- ra pax ho- mí- ni bus bonae vo-lun- tá- tis. Lau- dá-

GLORIA  
Mode  
6

The second system of the musical score is for piano accompaniment. It is labeled 'GLORIA Mode 6' on the left. The music is in G major and features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

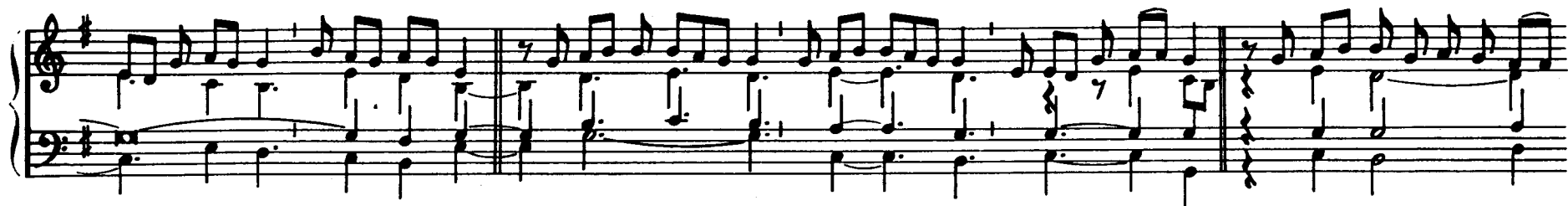
mus te. Bene-dí- cimus te. Ado- rámus te. Glo-ri- cá- mus te. Grá- ti- as á- gimus ti-bi propter ma-

The third system of the musical score continues the piano accompaniment. It maintains the eighth-note pattern in the right hand and the complex bass line in the left hand, with some rests and ties.

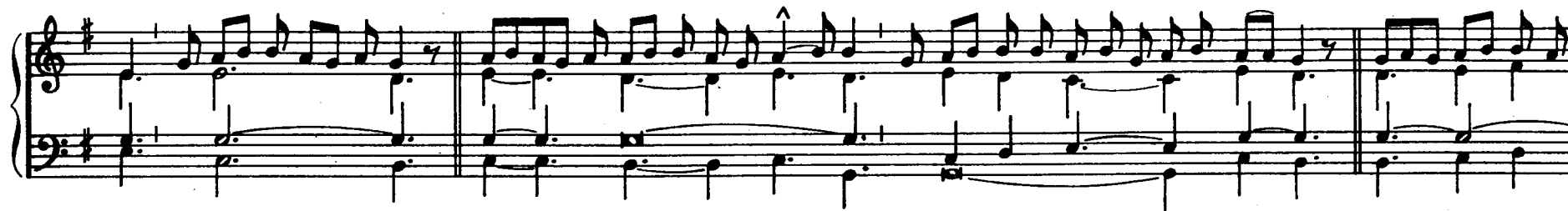
gnam gló-ri- am tu- am. Dómi- ne De- us, Rex coe- lé- stis, De- us Pa- ter o- mní- po- tens. Dó- mi- ne Fi- li u-

The fourth system of the musical score continues the piano accompaniment. It features a steady eighth-note pattern in the right hand and a complex bass line in the left hand, with some rests and ties.

ni- gé- ni- te Je-su Chri- ste. Dómi- ne De- us, Agnus De- i, Fí- li- us Pa- tris. Qui tol- lis pec- cá- ta mun-



di, mi-se- ré- re no-bis. Qui tollis peccá- ta mun- di, súsci- pe de- pre-ca-ti- ónem no- stram. Qui se- des ad



déxte-ram Pa- tris, mi-se- ré- re no- bis. Quóni- am tu so-lus san- ctus. . Tu so-lus Dómi-nus. Tu so-lus Al- tís- si-mus,



Je-su Chri- ste. Cum San- cto Spí- ri- tu, in gló- ri- a De- i Pa- tris. A- men.



San- ctus, \* San- ctus, San- ctus Dómi- nus De- us

SANCTUS  
Mode  
8

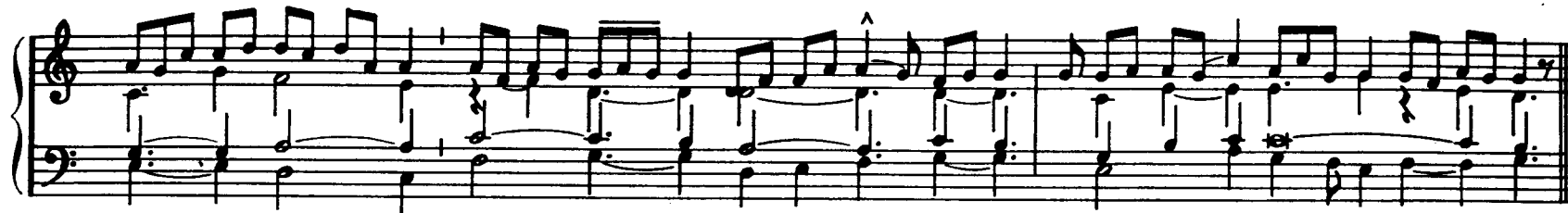
Sá- ba- oth. Ple- ni sunt coe- li et ter- ra gló- ri- a tu- a. Ho-

sán- na in ex- cél- sis. Be- ne- dí- ctus qui ve-

nit in nó- mi- ne Dó- mi- ni. Ho- sán- na in ex- cél- sis.

A- gnus De- i, \* qui tol- lis pec- cá- ta mun- di: mi-se- ré- re no- bis. *ij.*

AGNUS  
Mode  
8



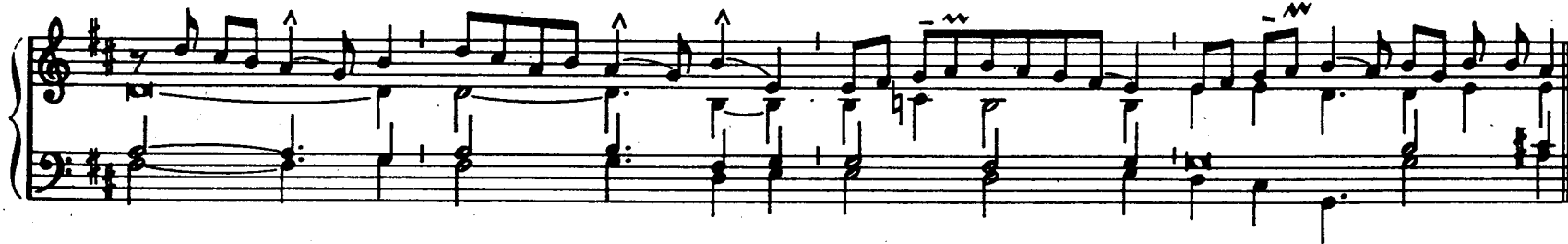
A- gnus De- i, \* qui tol- lis pec- cá- ta mun- di: do- na no- bis pa- cem.



De- o

grá-ti- as.

DEO  
GRATIAS  
Mode 8



MASS VIII. ON DOUBLE FEASTS 5.  
(De Angelis)

Ký- ri- e \* e- lé- i-son. *ijj.*

KYRIE  
Mode  
5



Christe

e-

lé- i-son. *ij.*

Ký-ri- e

e-

lé- i-son. *ij.*

Ký-ri- e

\*

\*\* e-

lé- i-son.

Gló-ri- a in ex- célsis De- o.

Et in ter- ra pax ho- mí-ni-bus

bonae vo-lun- tá- tis.

Laudá-

mus te.

GLORIA  
Mode  
5

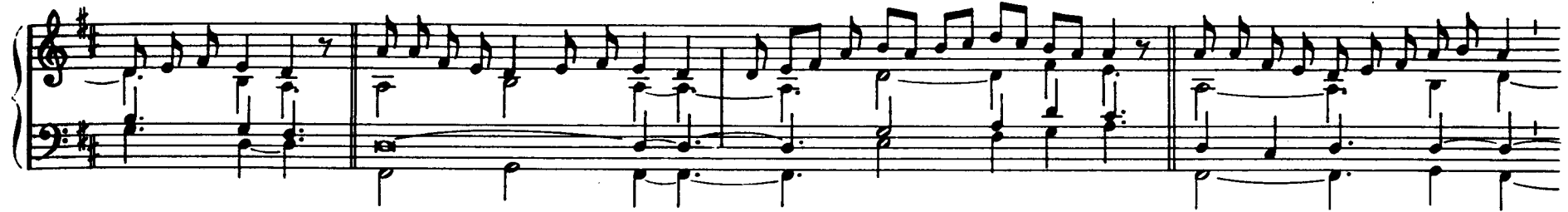
Bene-dí- cimus te.

A- do- rá- mus te.

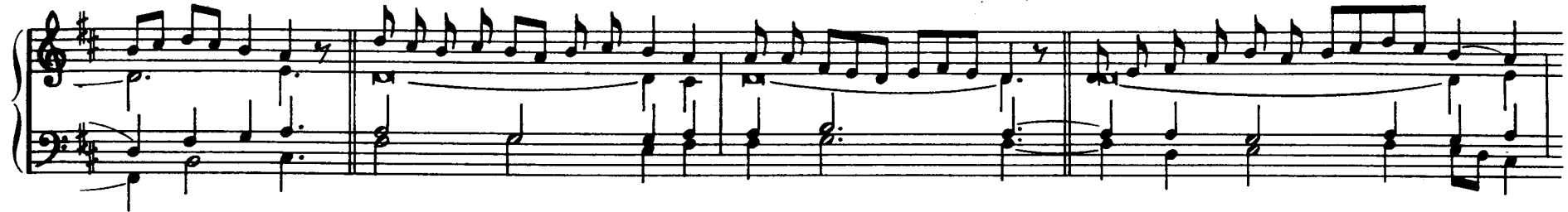
Glo-ri- fi- cá- mus te.

Grá-ti- as á- gimus ti- bi propter magnam

gló- ri- am tu- am. Dómi- ne De- us, Rex coe- lé- stis, De- us Pa- ter o- mní- po- tens. Dómi- ne Fi- li u- ni- gé- ni- te



Je- su Chri- ste. Dómi- ne De- us, Agnus De- i, Fí- li- us Pa- tris. Qui tol- lis pec- cá- ta mun- di,



mi- se- ré- re no- bis. Qui tol- lis pec- cá- ta mundi, súsci- pe de- pre- ca- ti- ó- nem no- stram. Qui se- des ad délix- te- ram



Patris, mi- se- ré- re no- bis. Quóni- am tu so- lus san- ctus. Tu so- lus Dó- mi- nus. Tu so- lus Al- tís- simus,



Je- su Chri-ste. Cum Sancto Spi- ri- tu, in gló- ri- a De- i Pa- tris. A- men.

The first system of the musical score is written for voice and piano. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The music consists of a series of eighth and sixteenth notes, with some rests and ties.

San- ctus. \* San- ctus, San- ctus Dó- mi- nus De- us

**SANCTUS**  
Mode  
6

The second system of the musical score continues the vocal and piano parts. The key signature changes to two flats (Bb and Eb), and the time signature remains 4/4. The music features a mix of eighth, sixteenth, and quarter notes, with some ties and rests.

Sá- ba- oth. Ple- ni sunt coe- li et ter- ra gló- ri- a tu- a.

The third system of the musical score continues the vocal and piano parts. The key signature remains two flats (Bb and Eb), and the time signature is 4/4. The music features a mix of eighth, sixteenth, and quarter notes, with some ties and rests.

Hosán- na in ex- cé- sis. Be- ne- dí- ctus qui ve- nit in nó- mi- ne

The fourth system of the musical score continues the vocal and piano parts. The key signature remains two flats (Bb and Eb), and the time signature is 4/4. The music features a mix of eighth, sixteenth, and quarter notes, with some ties and rests.

Dó- mi- ni. Ho-sán- na in ex- cé- sis.

AGNUS Mode 6.

A- gnus De- i, \* qui tol- lis peccá- ta mun- di: mi-se- ré- re no- bis.

Agnus De- i, \* qui tol- lis pec- cá-ta mun- di: mi-se- ré- re no- bis.

A- gnus De- i, \* qui tol- lis peccá- ta mun- di: dona no-bis pa- cem.

De-

o

grá- ti- as.

DEO  
GRATIAS  
Mode 5MASS IX. ON FEASTS OF THE BLESSED VIRGIN 1.  
(Cum jubilo)

Ký-

ri-

e

\*

e-

lé-

i-son.

Ký-ri-

e

e-

lé-

i-son.

KYRIE  
Mode  
1

Ký-

ri-

e

e-

lé-

i-son.

Chri-ste

e-lé-

i-son.

Chri-

ste

e-lé-

i-son.



Chri-ste

e-lé-

i-son.

Ký-ri-

e

e-lé-

i-son.

Ký-

ri-

e

e-lé-

i-son.

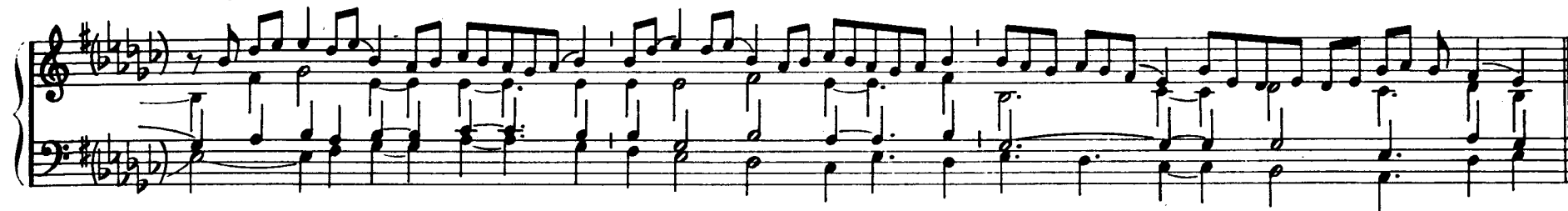


Ký-ri e

\*

\*\*

e- lé- i-son.



Glo- ri- a in ex- cé- sis De- o. Et in ter- ra pax ho- mí- ni- bus bonae vo-luntá- tis. Lau-

GLORIA  
Mode  
7

dá- mus te. Be-ne- dí-ci- mus te. Ado- rá- mus te. Glo-ri-fi- cá- mus te. Grá-ti- as á- gimus ti-



bi propter magnam gló- ri- am tu- am. Dómi-ne De- us, Rex coe- lé- stis, De- us Pa- ter omní- po- tens.



Dó-mine Fi-li u- ni- gé- ni- te Je-su Chri- ste. Dó- mi-ne De-us, A- gnus De- i, Fí-li- us Pa- tris.



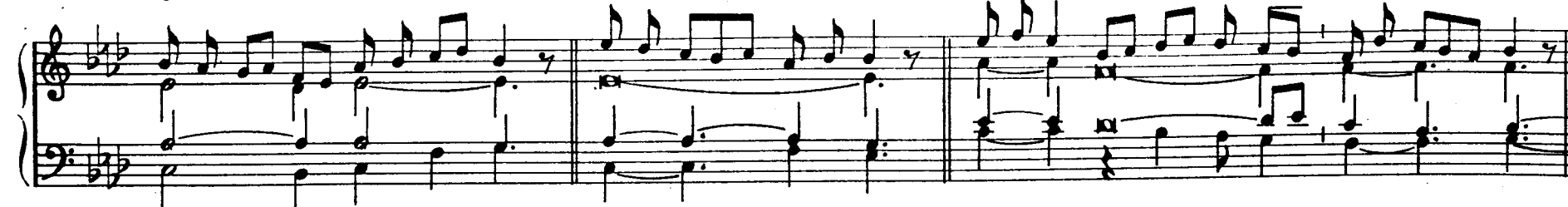
Qui tol- lis peccá- ta mun- di, mi-se- ré- re no- bis. Qui tol- lis peccá- ta mun- di, sú- ci-



pe depre- ca- ti- ó- nem no- stram. Qui se- des ad déx- te-ram Patris, mi-se- ré- re no- bis.



Quó-ni- am tu so- lus san- ctus. Tu so- lus Dó- minus. Tu so- lus Al- tís- si- mus, Je-su Chri- ste.



Cum San-cto Spí-ri-tu, in gló-ri-a De-i Pa-tris. A-men.

The first system of the musical score for the Sanctus. It features a vocal line (treble clef) and piano accompaniment (grand staff). The key signature has one sharp (F#), indicating G major. The melody is in a simple, homophonic style. The lyrics are: Cum San-cto Spí-ri-tu, in gló-ri-a De-i Pa-tris. A-men.

SANCTUS  
Mode  
5

San-ctus, \* San-ctus, San-ctus Dó-mi-nus De-us Sá-ba-oth.

The second system of the musical score for the Sanctus. It features a vocal line (treble clef) and piano accompaniment (grand staff). The key signature has one sharp (F#), indicating G major. The melody is in a simple, homophonic style. The lyrics are: San-ctus, \* San-ctus, San-ctus Dó-mi-nus De-us Sá-ba-oth.

Ple-ni sunt coe-li et ter-ra gló-ri-a tu-a. Ho-sán-na in ex-cél-sis. Be-ne-dí-ctus qui

The third system of the musical score for the Sanctus. It features a vocal line (treble clef) and piano accompaniment (grand staff). The key signature has one sharp (F#), indicating G major. The melody is in a simple, homophonic style. The lyrics are: Ple-ni sunt coe-li et ter-ra gló-ri-a tu-a. Ho-sán-na in ex-cél-sis. Be-ne-dí-ctus qui

ve-nit in nó-mi-ne Dó-mi-ni. Ho-sán-na in ex-cél-sis.

The fourth system of the musical score for the Sanctus. It features a vocal line (treble clef) and piano accompaniment (grand staff). The key signature has one sharp (F#), indicating G major. The melody is in a simple, homophonic style. The lyrics are: ve-nit in nó-mi-ne Dó-mi-ni. Ho-sán-na in ex-cél-sis.

Agnus De- i, \* qui tol- lis peccá- ta mun- di: mi- se- ré- re no- bis.

AGNUS  
Mode  
5



Agnus De- i, \* qui tol- lis peccá- ta mun- di: mi- se- ré- re no- bis.



Agnus De- i, \* qui tol- lis peccá- ta mun- di: do- na no- bis pa- cem.



De- o grá- ti- as.

DEO  
GRATIAS  
Mode 1



MASS X. ON FEASTS OF THE BLESSED VIRGIN 2.  
(Alme Pater)

47

KYRIE  
Mode  
1

Ký- ri- e \* e- lé- i-son. Ký-ri- e e- lé- i-son. Ký- ri- e e- lé- i-son.

Chri-ste e- lé- i-son. Chri- ste e- lé- i-son. Christe e- lé- i-son. Ký-ri- e e- lé- i-son.

Ký- ri- e e- lé- i-son. Ký-ri- e \* \*\* e- lé- i-son.

Gló- ri- a in excél- sis De- o. Et in ter- ra pax ho- mí- ni-bus bonae vo-lun- tá-tis. Laudá-mus te.

GLORIA  
Mode  
8

Be-ne-dí-ci-mus te. Ado-rá-mus te. Glo-ri-fi-cá-mus te. Grá-ti-as á-gimus ti-bi propter ma-gnam gló-ri-am tu-am.



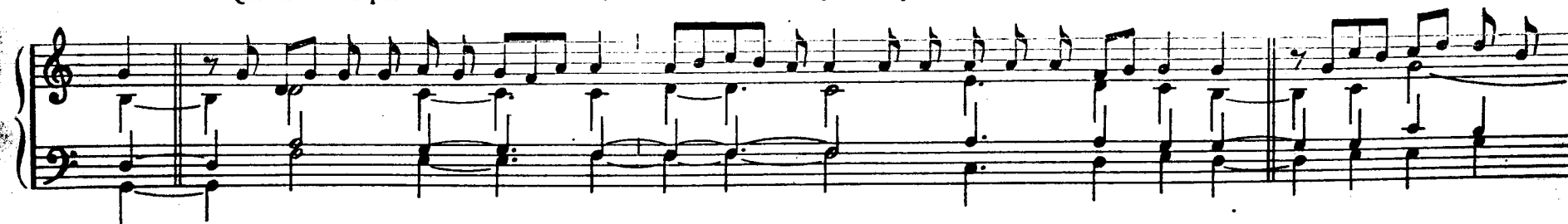
Dó-mi-ne De-us, Rex coe-léstis, De-us Pa-ter o-mní-po-tens. Dó-mi-ne Fi-li-u-ni-gé-ni-te Je-su Chri-ste.



Dó-mi-ne De-us, Agnus De-i, Fí-li-us Pa-tris. Qui tol-lis pec-cá-ta mun-di, mi-se-ré-re no-



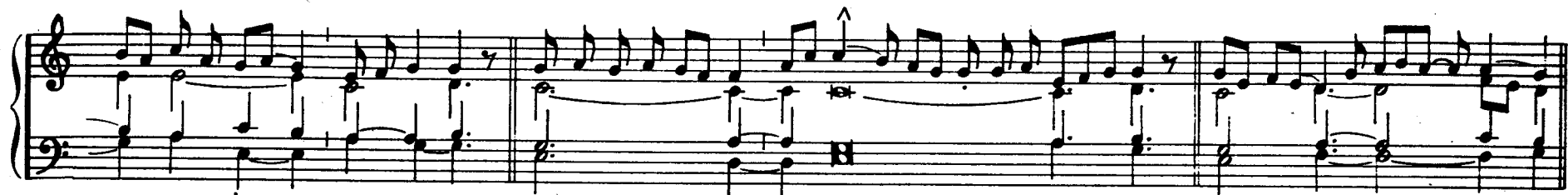
bis. Qui tol-lis pec-cá-ta mun-di, sú-s-ci-pe de-pre-ca-ti-ónem nostram. Qui se-des ad



déx-te-ram Patris, mi-se- ré-re no- bis. Quó- ni- am tu so- lus san- ctus. Tu so-lus Dó- mi- nus. Tu so- lus



Al- tís- simus, Je-su Christe. Cum Sancto Spí- ri- tu, in gló- ri- a De- i Pa- tris. A- men.



San- ctus, \* San- ctus, San- ctus Dó- mi- nus De- us Sá- ba- oth.

SANCTUS  
Mode  
4



Ple- ni sunt coe- li et ter- ra gló- ri- a tu- a. Ho-sán- na in ex- cé- lis.

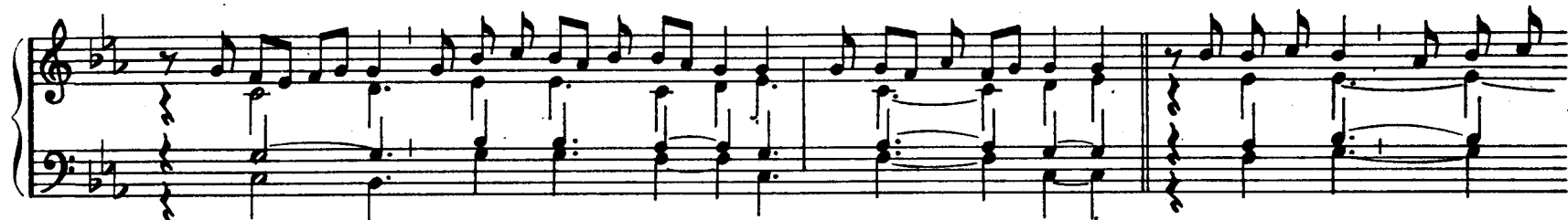


Be- ne- dí- ctus qui ve- nit in nó- mi- ne Dó- mi- ni. Ho- sán- na in ex- cél- sis.



Agnus De- i, \* qui tol- lis pec- cá- ta mundi: mi- se- ré- re no- bis. Agnus De- i, \* qui tol- lis

AGNUS  
Mode  
4



pec- cá- ta mundi: mi- se- ré- re no- bis. Agnus De- i, \* qui tol- lis pec- cá- ta mundi: do- na no- bis pa- cem.



De- o grá- ti- as.

DEO  
GRATIAS  
Mode 1



MASS XI. ON SUNDAYS DURING THE YEAR  
(Orbis Factor)

KYRIE  
Mode  
1

Ký- ri- e \* e- lé- i- son. Ký- ri- e e- lé- i-son. ij.



Chri- ste e- lé- i- son. Christe e- lé- i-son. ij



Ký- ri- e e- lé- ison. ij. Ký- ri- e \* e- lé- i- son.



Glo- ri- a in ex- cé- sis De- o. Et in ter- ra pax ho- mí- ni- bus bo- nae vo- lun- tá- tis.

GLORIA  
Mode  
2



Lau- dá- mus te. Bene- dí- ci- mus te. A- do- rá- mus te. Glo- ri- fi- cá- mus te.

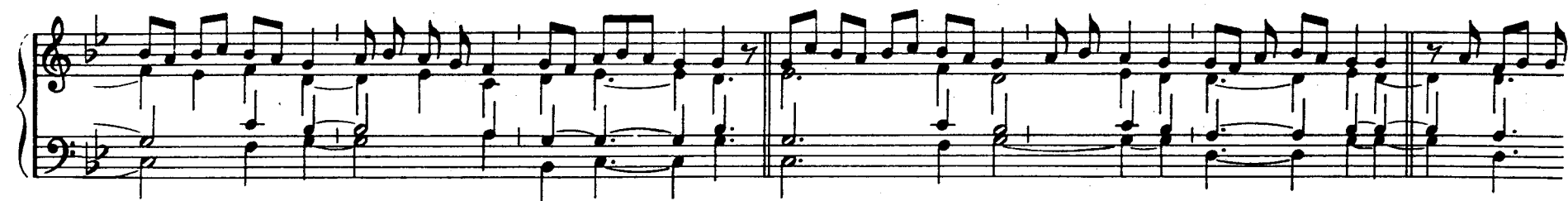
Grá- ti- as á- gi- mus ti-



bi propter magnam gló- ri- am tu- am. Dó- mi- ne De- us, Rex coe- lé- stis, De- us Pa- ter o- mní- po- tens. Dó-



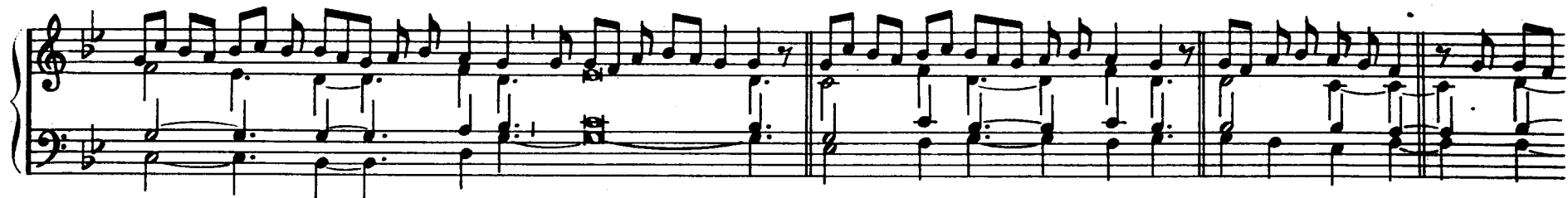
mi- ne Fi- li u- ni- gé- ni- te Je- su Christe. Dó- mi- ne De- us, Agnus De- i, Fí- li- us Patris. Qui tol- lis



pec- cá- ta mun- di, mi- se- ré- re no- bis. Qui tol- lis pec- cá- ta mun- di, sú- sci- pe depre- ca- ti- ónem nostram.



Qui se- des ad d'ex- te-ram Pa-tris, mi-se- ré-re no-bis. Quo-ni- am tu so-lus san-ctus. Tu so-lus Dó-mi-nus. Tu so-



lus Al- tís-si-mus, Je- su Chri-ste. Cum San-cto Spí-ri-tu in gló-ri-a De- i Pa- tris. A- men.

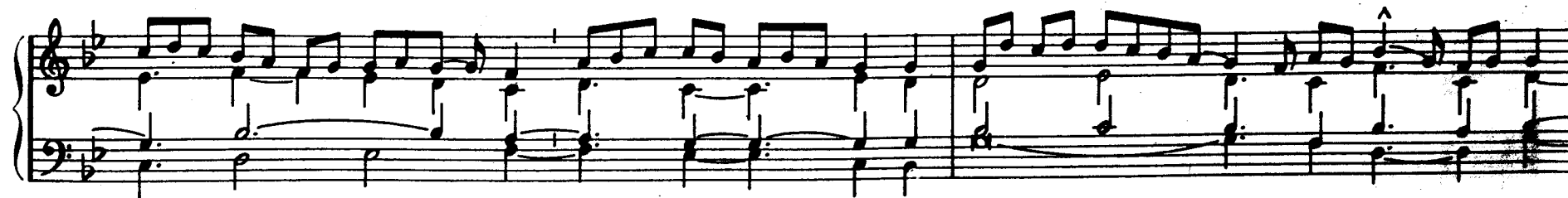


San- ctus, \* San- ctus, San- ctus Dó- mi- nus De- us Sá- ba- oth. Ple- ni sunt

SANCTUS  
Mode  
2



coe- li et ter- ra gló- ri- a tu- a. Hosán- na in ex- cé- sis.



Bene- dí- ctus qui ve- nit in nó- mi-ne Dó- mi- ni.

Ho-sán- na in ex- cé- sis.

A- gnus De- i,\* qui tol- lis pec- cá- ta mun- di: mi-se- ré- re no- bis.

AGNUS  
Mode  
1

A- gnus De- i,\* qui tol- lis pec- cá- ta mun- di: mi-se- ré- re no- bis. A- gnus De- i,\* qui tol- lis pec-

cá- ta mun- di: dona no- bis pa-cem.

De- o grá- ti- as.

DEO  
GRATIAS  
Mode 1

MASS XII. ON SEMIDOUBLE FEASTS 1.  
(*Pater cuncta*)

55

KYRIE  
Mode  
8

Ký- ri- e                      \* e- lé- i- son. *ij.*      Christe                      e- lé- i- son. *ij.*



Ký- ri- e                      e- lé- i- son. *ij.*      Ký- ri- e                      \* e- lé- i- son.



GLORIA  
Mode  
4

Glo-ri- a    in excélsis De- o.    Et in ter-ra pax homí-ni-bus bonae vo- luntá- tis.    Laudá- mus te.    Be-ne-



dí-cimus te.    Ado- rámus te.    Glo-ri- fl- cá- mus te.    Grá-ti- as á-gimus ti- bi propter magnam gló-ri- am tu- am.    Dómi-



ne De-us, Rex coeléstis, De-us Pa-ter omni-po- tens. Dómi-ne Fi- li u- ni-gé- ni-te Je-su Chri-ste. Dómi-ne De- us, Agnus De-



i, Fí- li- us Patris. Qui tol-lis peccá-ta mundi, mi-se-ré- re no-bis. Qui tol-lis peccá-ta mundi, súsci- pe depre- ca-ti- ónem



nostram. Qui se-des ad dexte- ram Pa- tris, mi-se- ré-re nobis. Quó-ni- am tu so- lus sanctus. Tu so-lus Dómi-nus. Tu so-lus



Al- tís- si- mus, Je-su Chri-ste. Cum San- cto Spí- ri- tu, in gló- ri- a De- i Pa- tris. A- men.



San- ctus \* San- ctus, San- ctus Dómi- nus De- us Sá- ba- oth.

**SANCTUS**  
Mode  
2

Ple- ni sunt coe- li et ter- ra gló- ri- a tu- a. Ho- sán- na in ex- cé- sis.

Be- ne- dí- ctus qui ve- nit in nó- mi- ne Dó- mi- ni. Ho- sán- na in ex- cé- sis.

A- gnus De- i, \* qui tol- lis pec- cá- ta mun- di: mi- se- ré- re no- bis

**AGNUS**  
Mode  
2

A-gnus De- i, \* qui tol- lis pec- cá- ta mun- di: mi-se- ré re no- bis. A- gnus De- i, \* qui tol- lis

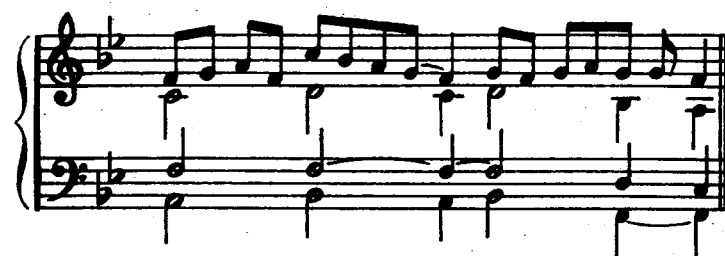


pec- cá- ta mun- di: do- na no- bis pa-cem.

De- o grá- ti- as.



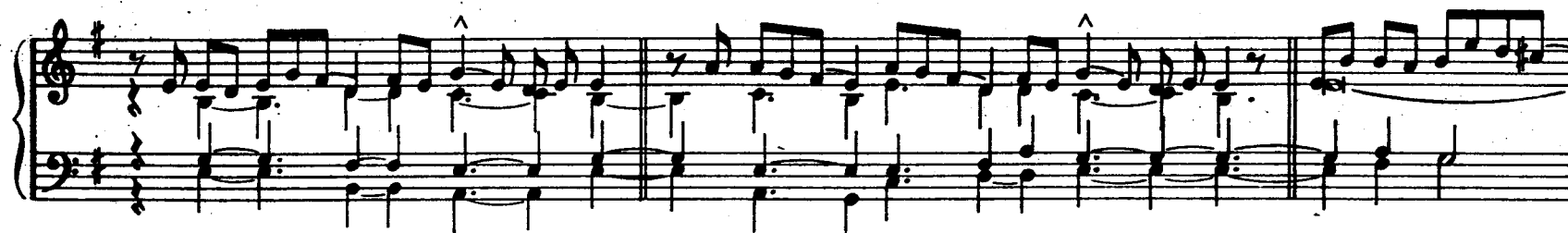
DEO  
GRATIAS  
Mode 8



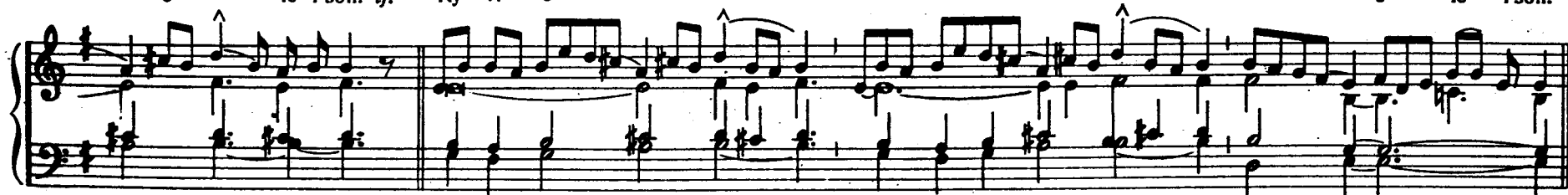
MASS XIII. ON SEMIDouble FEASTS 2  
(*Stelliferi Conditor Orbis*)

Ký-ri- e \* e- lé- i-son. *ij.* Christe e- lé- i-son. *ij.* Ký- ri- e

KYRIE  
Mode  
1



e- lé- i-son. *ij.* Ký- ri- e \* \*\* e- lé- i-son.



Gló-ri- a in excélsis De- o. Et in terra pax homí- ni- bus bonae vo-lun- tá- tis. Lau- dámus te.

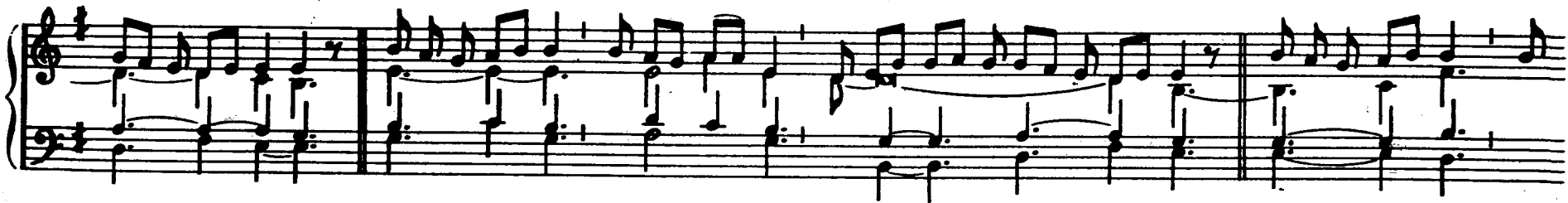
GLORIA  
Mode  
1



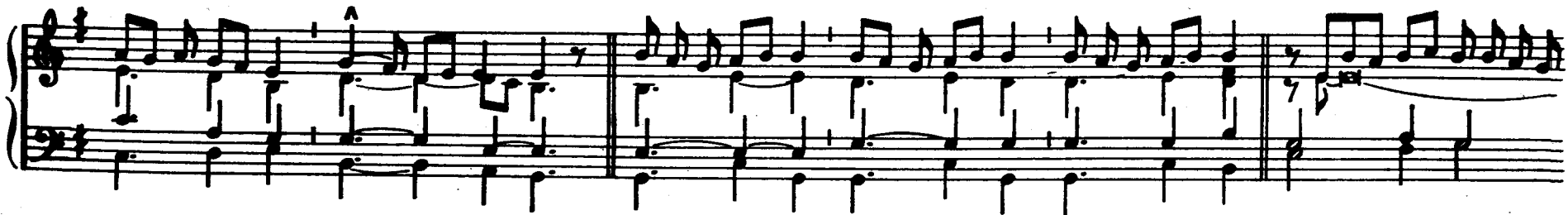
Bene- dí-cimus te. Ad-o- rámus te. Glo-ri- fi- cámus te. Grá-ti- as á- gimus ti- bi propter magnam



gló- ri- am tu- am. Dómi- ne De- us, Rex coe- lé- stis, De- us Pa- ter o- mnípo- tens. Dómi- ne Fi- li u-



ni- gé- ni- te Je- su Chri- ste. Dómine De- us, A- gnus De- i, Fí- li- us Pa- tris. Qui tol- lis peccá- ta



mun- di, mi-se- ré- re no- bis. Qui tol- lis pec- cá- ta mun- di, sú- ci- pe de- pre- ca- ti- ó- nem no- tram. Qui se-



des ad déxte- ram Pa- tris, mi-se- ré- re no- bis. Quo- ni- am tu so- lus san- ctus. Tu so- lus Dó- mi- nus. Tu so- lus



Al- tis- si- mus, Je- su Chri- ste Cum San- cto Spí- ri- tu, in gló- ri- a De- i Pa- tris. A- men.



San- ctus, \* Sanctus, Sanctus Dó- mi- nus De- us Sá- ba- oth. Ple- ni sunt coe- li et ter- ra gló- ri- a tu- a.

**SANCTUS**  
Mode  
8

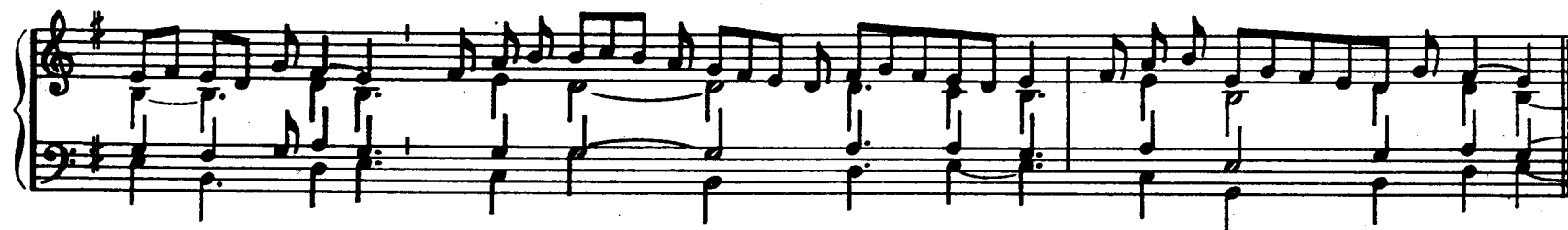


Hosán- na in ex- celsis. Bene- dictus qui ve- nit in nó- mine Dómi-ni. Ho-sán- na in ex- celsis.



A- gnus De- i, \*qui tol-lis pec- cá-ta mun- di: mi-se- ré- re no-bis.

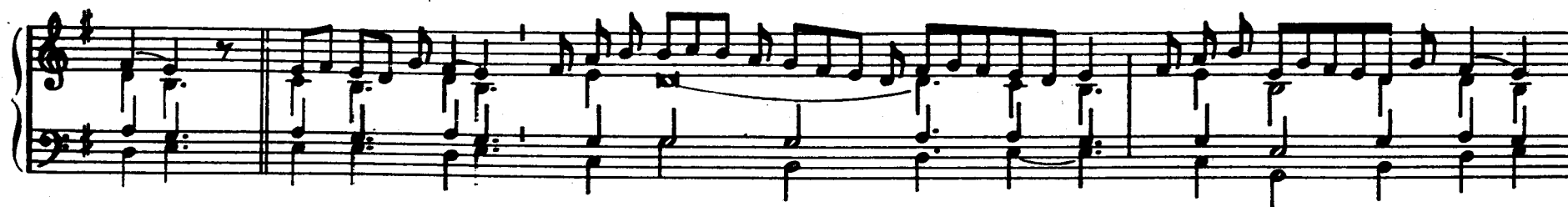
AGNUS  
Mode  
1



Agnus De- i, \*qui tol- lis peccá- ta mun- di: mi-se- ré- re no-



bis. A- gnus De- i, \*qui tollis pec- cá- ta mun- di: do- na no- bis pa-cem.



DEO  
GRATIAS  
Mode 1

De-o                      grá-                      ti-                      as.

MASS XIV. WITHIN OCTAVES NOT OF THE BLESSED VIRGIN MARY  
(Jesu Redemptor)

KYRIE  
Mode  
8

Ký-                      ri- e                      \* e-                      lé- i- son. *ijj.*                      Chri- ste

e-                      lé- i- son. *ijj.*                      Ký-                      ri- e                      e-

lé- i-son. *ij.*                      Ký-                      ri- e                      \* e-                      lé- i- son.

GLORIA  
Mode  
3

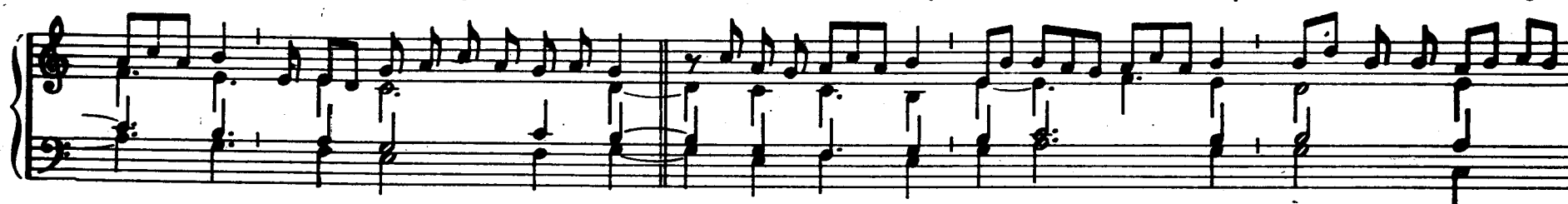
Glo-ri-a in excél-sis De-o. Et in ter-ra pax ho-mí-ni-bus bonae vo-lun-tá-tis. Lau-



dá-mus te. Bene-dí-ci-mus te. Ado-rá-mus te. Glo-ri-fi-cá-mus te. Grá-ti-as á-gimus



ti-bi propter magnam gló-ri-am tu-am. Dómi-ne De-us, Rex coe-lé-stis, De-us Pa-ter o-



mni-po-tens. Dómi-ne Fi-li-u-ni-gé-ni-te Je-su Chri-ste. Dómi-ne De-us, A-gnus



De- i, Fi- li- us Pa- tris. Qui tol- lis pec- cá- ta mun- di, mi- se- ré- re no- bis.

Qui tol- lis pec- cá- ta mun- di, sú- sci- pe depre- ca- ti- ónem no- stram. Qui se- des ad déxte- ram Pa- tris, mi-

se- ré- re no- bis. Quóni- am tu so- lus san- ctus. Tu so- lus Dó- mi- nus. Tu so- lus Al- tís-

si- mus, Je- su Chri- ste. Cum San- cto Spí- ri- tu, in gló- ri- a De- i Pa- tris. A- men.

SANCTUS  
Mode  
1

San- ctus, \* San- ctus, San- ctus Dómi-nus De-

us Sá- ba- oth. Ple-ni sunt coe- li et ter- ra gló-ri- a tu- a.

Ho- sán- na in ex- cél- sis. Be- ne- dí- ctus

qui ve- nit in nó-mi-ne Dó- mi- ni. Ho- sán- na in ex- cél- sis.

A- gnus De- i, \* qui tol- lis pec- cá- ta mun- di: mi-se- ré- re no- bis.

AGNUS  
Mode  
8



A- gnus De- i, \* qui tol- lis pec- cá- ta mun- di: mi- se- ré- re no- bis.



A- gnus De- i, \* qui tol- lis pec- cá- ta mun- di: do- na no- bis pa- cem.



De- o grá- ti- as.

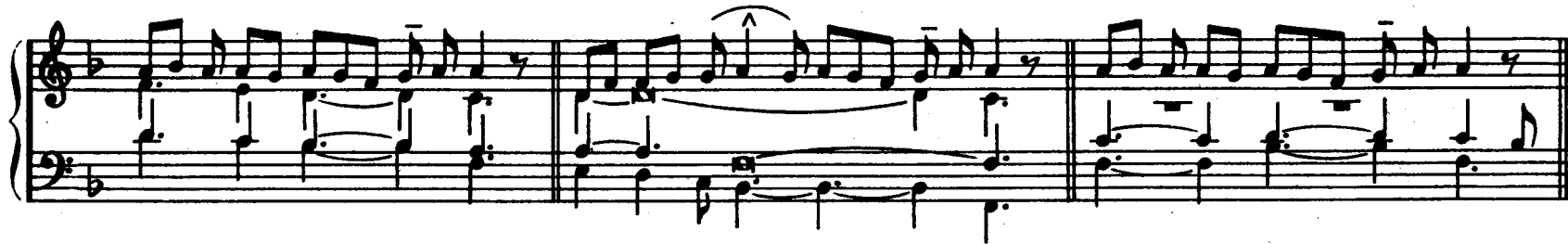
DEO  
GRATIAS  
Mode 8



MASS XV. ON SIMPLE FEASTS  
(Dominator Deus)

KYRIE  
Mode  
4

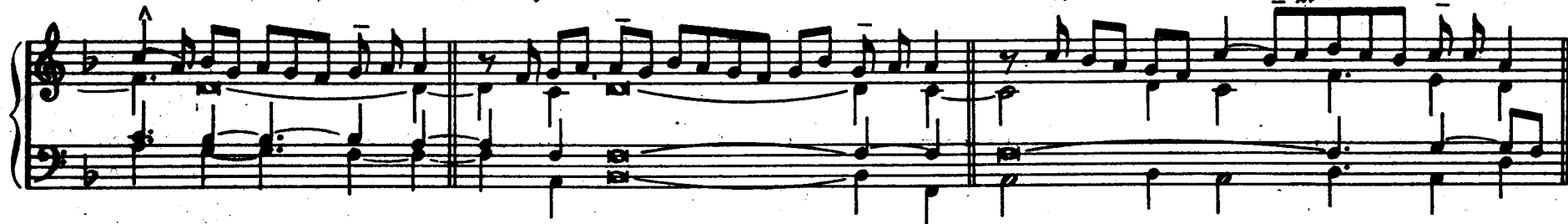
Ký- ri- e \*e- lé- i- son. Ký- ri- e e- lé- i- son. Ký- ri- e e- lé- i- son.



Christe e- lé- i- son. Chri- ste e- lé- i- son. Christe e- lé- i- son. Ký- ri- e



e- lé- i- son. Ký- ri- e e- lé- i- son. Ký- ri- e \*e- lé- i- son.



Glóri- a in ex- celsis De- o. Et in ter- ra pax ho- mī- ni- bus bonae vo- lun- tá- tis. Laudá- mus te.

GLORIA  
Mode  
4



Be-ne dí-ci-mus te. Ad-o rá-mus te. Glo-ri-fi-cá-mus te. Grá-ti-as á-gi-mus ti-bi prop-



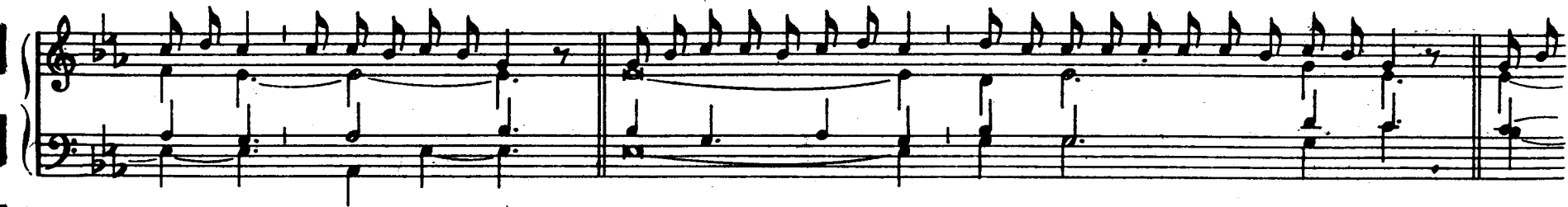
ter ma-gnam gló-ri-am tu-am. Dómi-ne De-us, Rex coe-léstis, De-us Pa-ter omní-po-tens, Dómi-ne Fi-



li u-ni-gé-ni-te Je-su Christe. Dómi-ne De-us, Agnus De-i, Fí-li-us Patris. Qui tol-lis pec-cá-



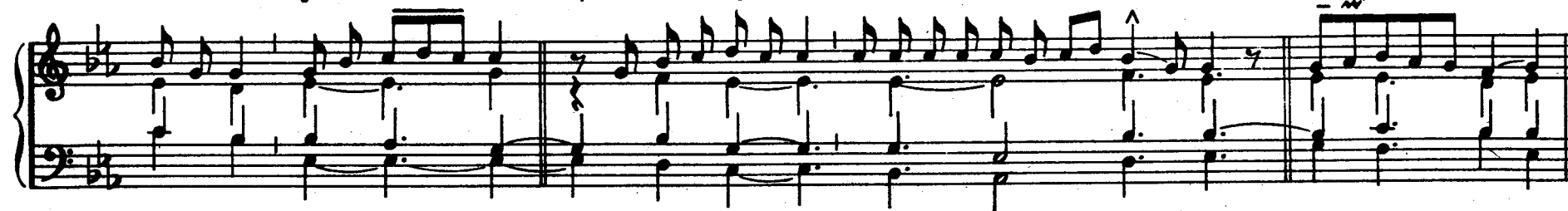
ta mundi, mi-se-ré-re no-bis. Qui tol-lis pec-cá-ta mun-di, sú-sci-pe de-pre-ca-ti-ó-nem nostram. Qui se-



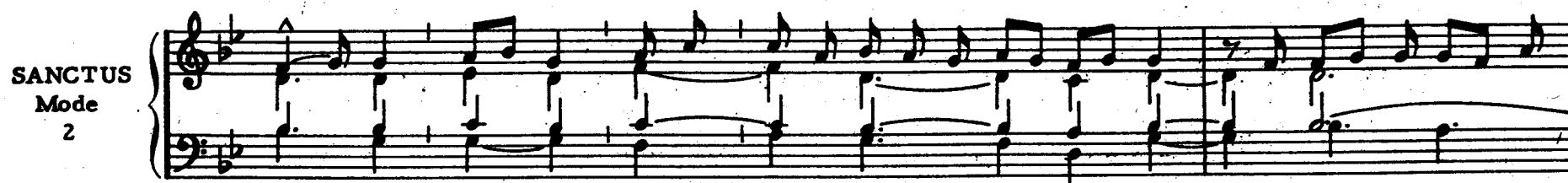
des ad déx-te-ram Pa-tris, mi-se-ré-re no-bis. Quo-ni-am tu so-lus sanctus. Tu so-lus Dó-mi-nus. Tu so-lus Al-



tís-simus, Je-su Chri-ste. Cum Sancto Spí-ri-tu, in gló-ri-a De-i Pa-tris. A-men.



San-ctus, \*San-ctus, Sanctus Dó-mi-nus De-us Sá-ba-oth. Ple-ni sunt coe-li



SANCTUS  
Mode  
2

et ter-ra gló-ri-a tu-a. Ho-sán-na in ex-cé-l-sis.



Be-ne-dí-ctus qui ve-nit in nó-mi-ne Dó-mi-ni. Ho-sán-na in ex-cel-sis.

Agnus De-i, \* qui tol-lis pec-cá-ta mun-di: mi-se-ré-re no-bis. A-gnus De-i, \* qui

AGNUS  
Mode  
1

tol-lis pec-cá-ta mun-di: mi-se-ré-re no-bis. Agnus De-i, \* qui

tol-lis pec-cá-ta mun-di: dona no-bis pa-cem.

De-o grá-ti-as.

DEO  
GRATIAS  
Mode 4

KYRIE  
Mode  
3

Ký-ri- e \* e- lé- i- son. *ij.*      Christe e- lé- i- son. *ij.*      Ký-ri- e e-



lé- i- son.      Ký-ri- e e- lé- i- son.      Ký-ri- e \* e- lé- i- son.

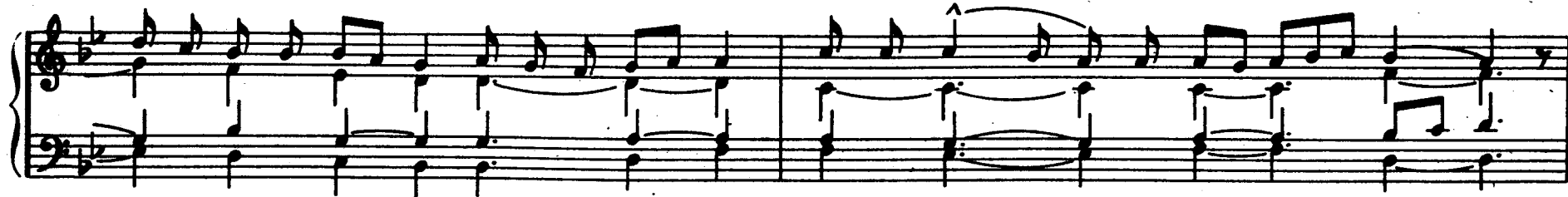


San-ctus,      \* Sanctus,      Sanctus      Dó- mi- nus De- us Sá- ba- oth.      Ple- ni

SANCTUS  
Mode  
2



sunt coe- li et ter- ra gló-ri- a tu- a.      Ho- sán- na      in ex- cél- sis.



Be- ne- dí- ctus qui ve- nit in nó- mi- ne Dó- mi-ni. Ho-sán- na in ex- cé- sis.

The first system of the musical score for the Agnus Dei. It consists of a vocal line (soprano) and a piano accompaniment (treble and bass staves). The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a half note G4, followed by a series of eighth and sixteenth notes. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

A- gnus De- i, \* qui tol- lis peccá- ta mun- di: mi-se- ré- re no- bis.

AGNUS  
Mode  
1

The second system of the musical score. The vocal line continues with a half note G4, followed by a series of eighth and sixteenth notes. The piano accompaniment continues with chords and moving lines in both hands. The tempo and key signature remain consistent with the first system.

Agnus De- i, \* qui tol- lis pec- cá- ta mun- di: mi-se- ré- re no- bis. A- gnus De- i, \* qui tol-

The third system of the musical score. The vocal line continues with a half note G4, followed by a series of eighth and sixteenth notes. The piano accompaniment continues with chords and moving lines in both hands. The tempo and key signature remain consistent with the first system.

lis peccá- ta mun- di: do- na no- bis pa- cem.

The fourth system of the musical score. The vocal line continues with a half note G4, followed by a series of eighth and sixteenth notes. The piano accompaniment continues with chords and moving lines in both hands. The tempo and key signature remain consistent with the first system.

De- o grá- ti- as.

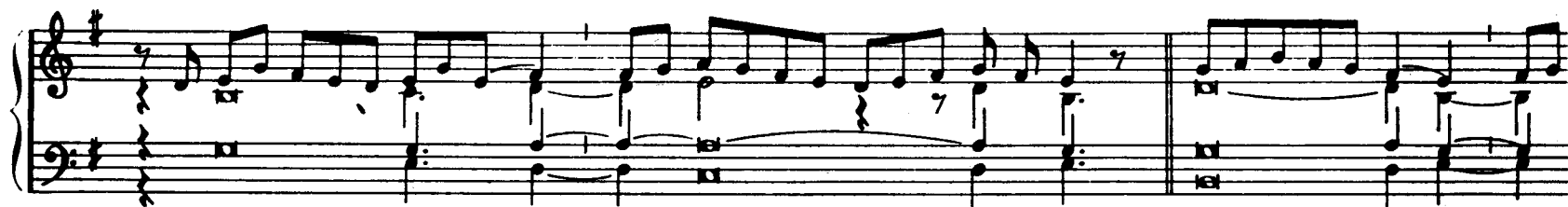
DEO  
GRATIAS

The fifth system of the musical score. The vocal line continues with a half note G4, followed by a series of eighth and sixteenth notes. The piano accompaniment continues with chords and moving lines in both hands. The tempo and key signature remain consistent with the first system.

## MASS XVII. ON SUNDAYS OF ADVENT AND LENT

Ký-ri- e \* e- lé- i- son. *ij.* Chri- ste e-

KYRIE I  
Mode  
1



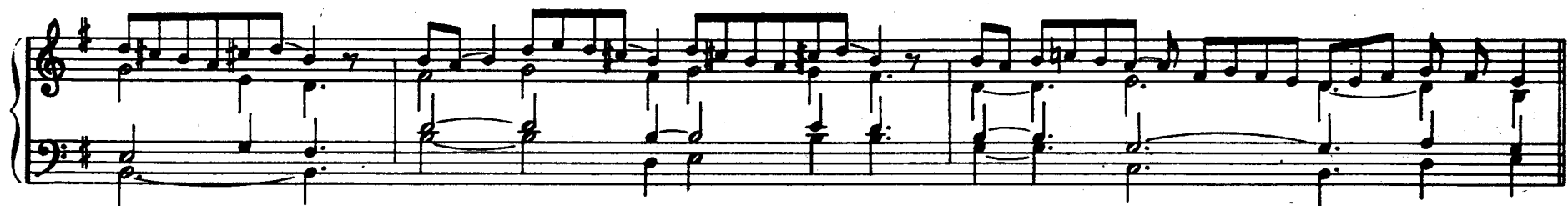
lé- i-son. *ij.* Ký-ri- e e- lé- i-son. *ij.* Ký-ri- e



\*

\*\* e-

lé- i- son.



Ký-ri- e \* e- lé- i-son. *ij.* Chri- ste e- lé- i-son. *ij.*

KYRIE II  
Mode  
6



Ký-ri- e e- lé- i-son. ij. Ký-ri- e \* e- lé- i-son.

San- ctus, \* San- ctus, San- ctus Dómi-nus De- us Sá- ba- oth. Ple- ni sunt

SANCTUS  
Mode  
5

coe- li et ter- ra gló-ri- a tu- a. Ho- sán- na in ex- cé- sis.

Be-ne- dí- ctus qui ve- nit in nó- mi- ne Dó- mi-ni. Ho- sán- na in ex- cé- sis.

A- gnus De- i, \* qui tol- lis pec- cá- ta mun- di: mi-se- ré- re no- bis.

AGNUS  
Mode  
5

A- gnus De- i, \* qui tol- lis pec- cá- ta mun-di: mi- se- ré- re no- bis.

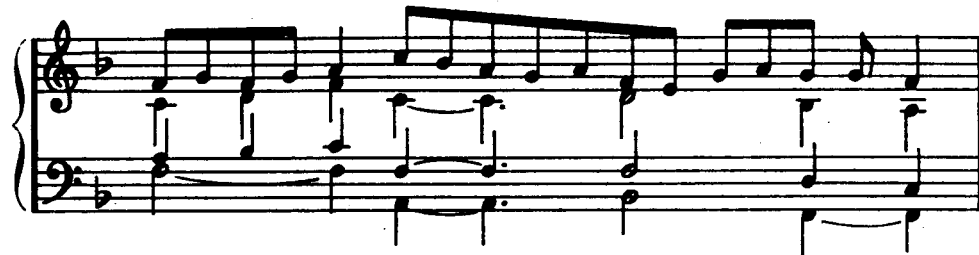
A- gnus De- i, \* qui tol- lis pec- cá- ta mundi: do- na no- bis pa- cem.

De- o grá- ti- as.

DEO  
GRATIAS  
Mode 1

DEO  
GRATIAS  
Mode 6

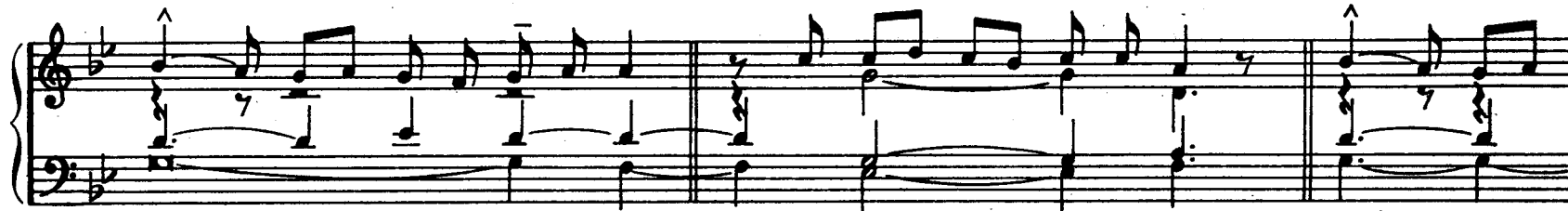
De o grá- ti as.



MASS XVIII. ON THE WEEKDAYS OF ADVENT AND LENT  
(Also on Vigils, Ember Days and Rogation Days)

KYRIE  
Mode  
4

Ký- ri- e \*e- lé- i- son. *ij.* Chri- ste e- lé- i- son. *ij.* Ký- ri-

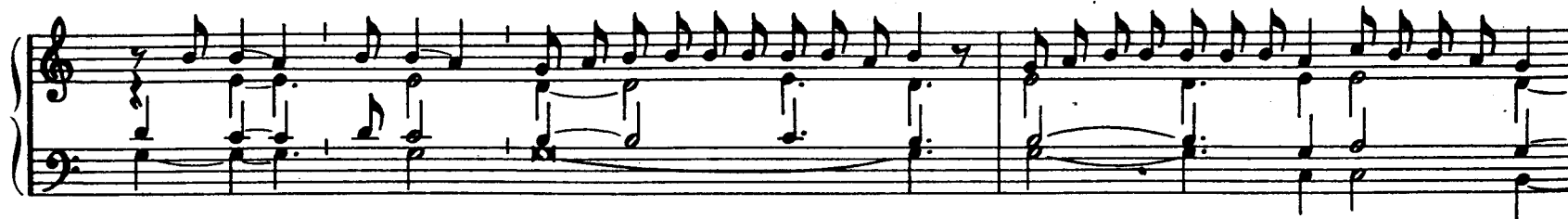


e e- lé- i- son. Ký- ri- e e- lé- i- son. Ký- ri- e \*e- lé- i- son.

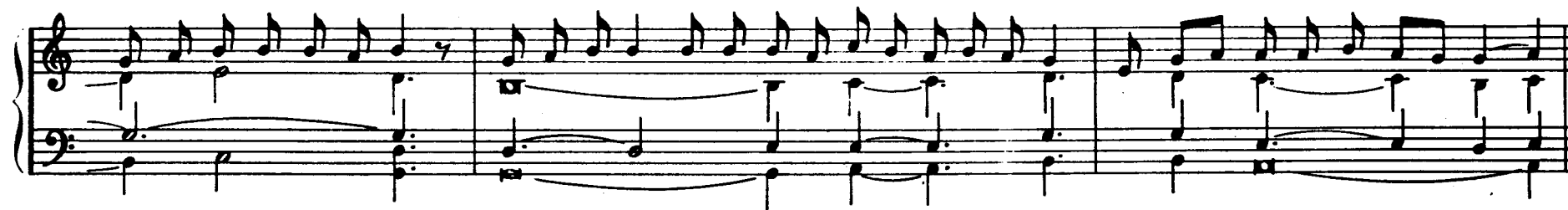


San- ctus, \* Sanctus, Sanctus Dómi-nus De- us Sá- ba- oth. Ple- ni sunt coe- li et ter- ra gló- ri- a tu- a.

SANCTUS



Ho- sán- na in ex- cél- sis. Be- ne- dí-ctus qui ve- nit in nó- mi- ne Dó- mi- ni. Ho- sán- na in ex- cél- sis.



A- gnus De- i, \*qui tol- lis pec- cá- ta mun- di: mi- se- ré- re no- bis.



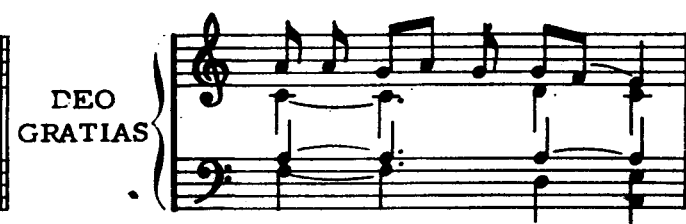
A- gnus De- i, \*qui tol- lis pec- cá- ta mun- di: mi- se- ré- re no- bis. A- gnus De- i,



\*qui tol- lis pec- cá- ta mundi: do- na no- bis pa- cem.



De- o grá- ti- as.



DEO  
GRATIAS

## CREDO I

Cre-do in unum De-um. Patrem omni-po-tén-tem, fa- ctó-rem coe-li et terrae, vi-si- bí- li- um ómni-um, et invi-si-bí-

Mode  
4



li- um. Et in unum Dómi-num Je-sum Christum, Fí- li- um De- i u- ni-gé-ni- tum. Et ex Patre na-tum



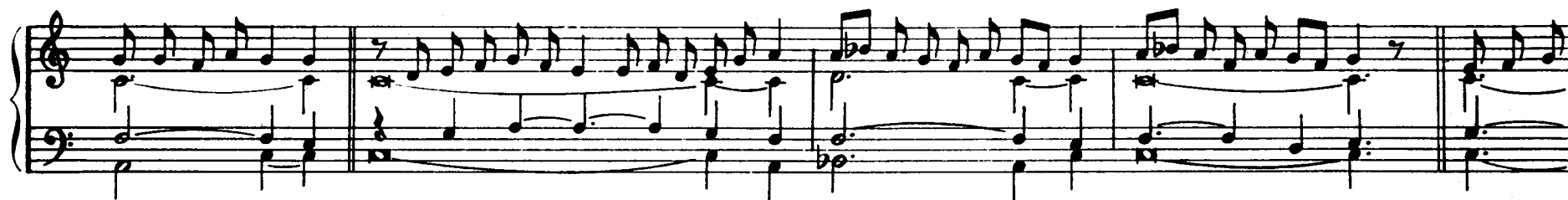
an- te ómni- a saécu- la De- um de De- o, lumen de lú- mi- ne, De- um ve-rum de De- o ve-ro. Gé-ni-tum,



non factum, consubstan- ti- á-lem Patri: per quem ómni- a fa- cta sunt. Qui propter nos hómines, et propter nostram sa- lú-tem



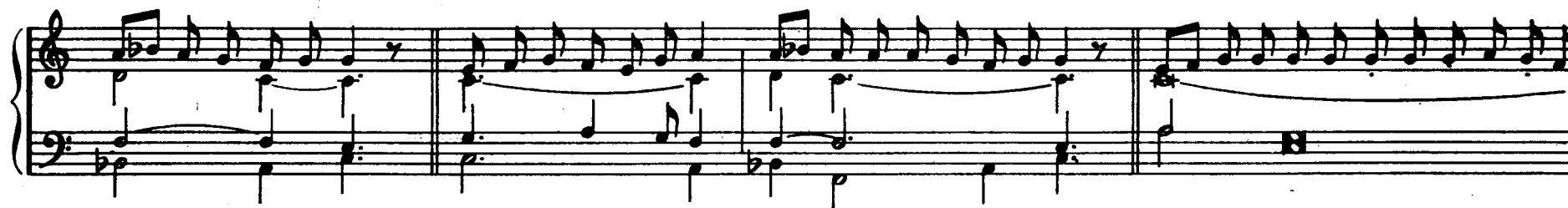
descén- dit de coe-lis. Et incar-ná-tus est de Spí-ri-tu Sancto ex Ma-rí-a Vírgi-ne: Et homo factus est. Cru-ci-fi-



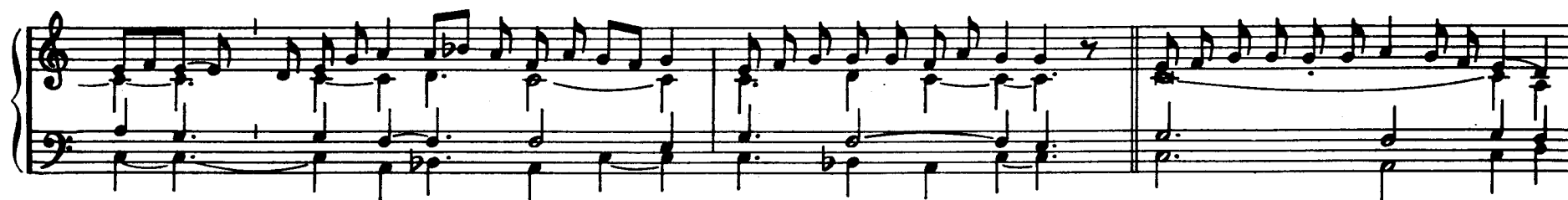
xus é- ti-am pro no-bis: sub Pónti-o Pi-lá-to pas-sus, et sepúl-tus est. Et re-surré-xit tér-ti-a di-e,



se-cúndum Scriptú-ras. Et a-scén-dit in coelum: se-det ad déx-te-ram Patris. Et í-te-rum ven-tú-rus est cum gló-ri-



a, ju-di-cá-re vi-vos et mór-tu-os: cu-jus re-gni non e-rit fi-nis. Et in Spí-ri-tum Sanctum, Dómi-num,



et vi- vi- fi- cántem: qui ex Pa- tre, Fi- li- ó- que procé- dit. Qui cum Pa- tre et Fí- li- o simul ad- o- rá-tur,



et conglo- ri- fi- cá-tur: qui lo- cú-tus est per Prophé-tas. Et unam sanctam ca- thó-li-cam et a- pos-



tó- li- cam Ec- clé-si- am. Con- fi- te- or u- num bap- tís- ma in remis- si- ó- nem pec- ca- tó- rum.

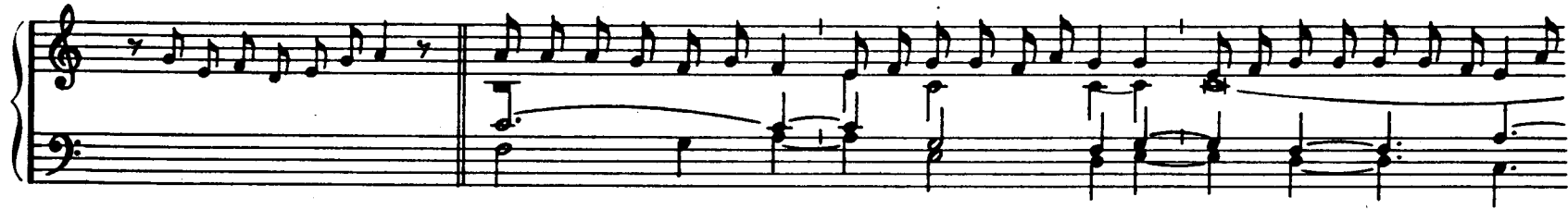


Et ex- spécto re-sur- rec- ti- ónem mortu- ó-rum. Et vi- tam ventú- ri saé- cu- li. A- men.

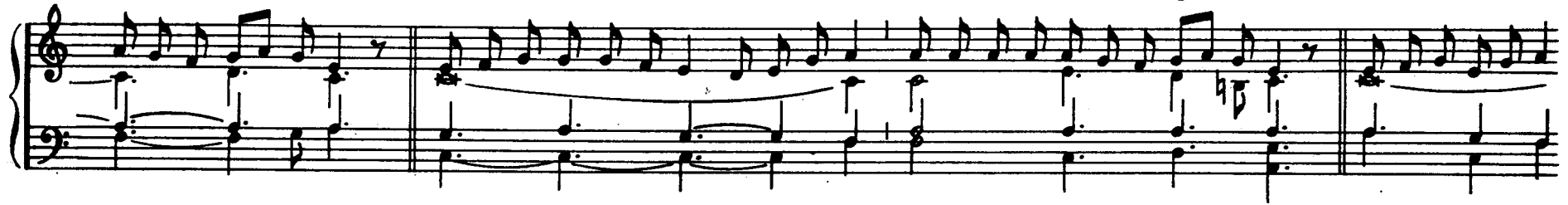


Cre-do in unum De-um, Patrem o-mni-po-tén-tem, factó-rem coe-li et terrae, vi-si-bí-li-um ómni-um, et

Mode  
4



in-vi-si-bí-li-um. Et in unum Dó-mi-num Je-sum Christum, Fí-li-um De-i u-ni-gé-ni-tum. Et ex Patre na-tum



an-te ómni-a saé-cu-la. De-um de De-o, lumen de lú-mine, De-um ve-rum de De-o ve-ro. Gé-ni-tum, non fa-



ctum, consubstan-ti-á-lem Patri: per quem ó-mni-a fa-cta sunt. Qui propter nos hó-mi-nes, et propter nostram sa-lú-tem



descén- dit de coe- lis. Et in- carná- tus est de Spí-ri- tu Sancto ex Ma- rí- a Vír- gi-ne: Et ho- mo fa- ctus est.



Cru- ci- fi-xus é- ti- am pro nobis: sub Pónti- o Pi-lá- to passus, et sepúl- tus est. Et re- surre- xit tér- ti- a di-



e, se- cúndum Scrip- tú- ras. Et a- scéndit in coe- lum: se- det ad délix- te- ram Patris. Et í- terum ven- tú- rus est cum



gló- ri- a, ju- di- cá- re vi- vos et mó- ri- tu- os: cu- jus re- gni non e- rit fi- nis. Et in Spí- ri- tum Sanctum,



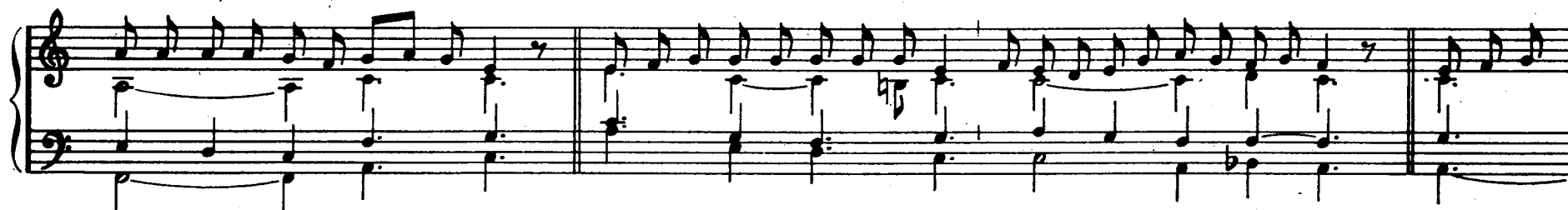
Dóminum, et vi- vi-fi- cántem: qui ex Pa- tre Fi- li- óque procé- dit. Qui cum Patre et Fi- li- o simul ad- o-rá-



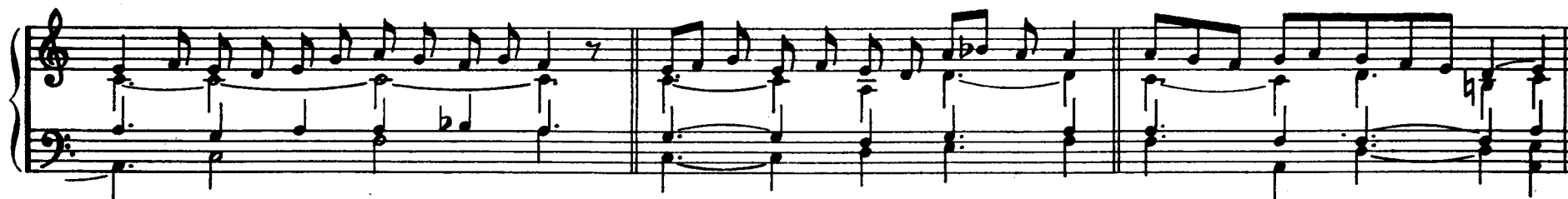
tur, et con- glo- ri- fi- cá-tur: qui lo- cú- tus est per Pro- phé- tas. Et unam sanctam ca- thó- li- cam et



a- pos- tó- li- cam Ec- clé- si- am. Confi- te- or u- num bap- tísma in remis- si- ónem pec- ca- tórum. Et expéc-



to re- sur- rec ti- ónem mortu- órum. Et vi- tam ven- tú- ri saé- cu- li. A- men.



## CREDO III

Cre-do in unum De- um. Pa- trem omni-po- téntem, factó-rem coe-li et terrae, vi- si- bí- li- um

Mode  
5



ó- mni- um et in- vi- si- bí- li- um. Et in u- num Dó- mi-num Je- sum Christum, Fí- li-



um De- i u- ni- gé- ni- tum. Et ex Pa- tre na- tum an- te ó- mni- a saé- cu- la.



De- um de De- o, lumen de lú- mi- ne, De- um ve- rum de De- o ve- ro. Gé- ni- tum, non fa- ctum, con-



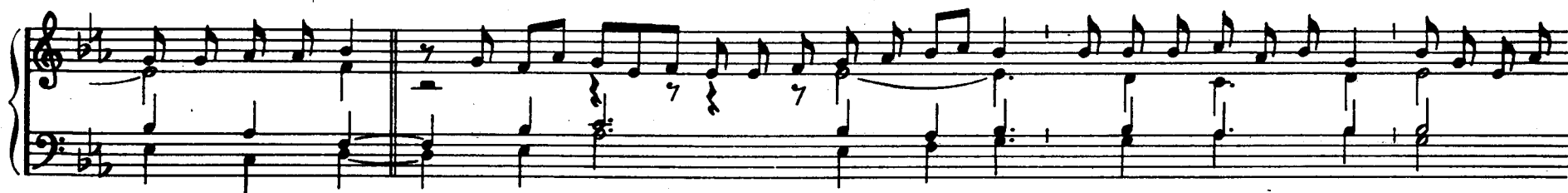
substan- ti- á- lem Pa- tri: per quem ómni- a fa- cta sunt. Qui propter nos hó- mi- nes, et propter nostram sa- lú-



tem descén- dit de coe- lis. Et in- carná- tus est de Spí- ri- tu San- cto ex Ma- rí- a Ví- r- gi- ne: Et



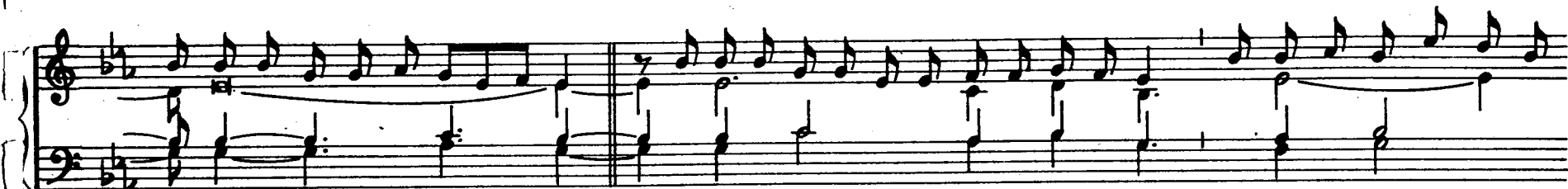
ho- mo fa- ctus est. Cru- ci- fi- xus é- ti- am pro no- bis: sub Pón- ti- o Pi- lá- to passus, et se-



púl- tus est. Et re- surre- xit tér- ti- a di- e, se- cúndum Scrip- tú- ras. Et ascén- dit in coe- lum:



se- det ad dēx- te- ram Pa- tris. Et i- te-rum ven- tū- rus est cum gló- ri- a, ju- di- cá- re vi- vos et



mórtu- os: cu- jus regni non e- rit fi- nis. Et in Spí- ri- tum Sanctum, Dómi- num, et vi- vi- fi- cántem: qui ex Pa- tre



Fi- li- ó que pro- cé- dit. Qui cum Pa- tre et Fí- li- o si- mul ad- o- rá- tur, et con- glo- ri- fi- cá- tur:



qui lo- cú- tus est per Pro- phé- tas. Et unam sanctam ca- thó- li- cam et a- pos- tó- li- cam Ecclé- si- am.



Confi- te- or u-num ba- ptisma in re- missi- ó- nem pecca- tó-rum.

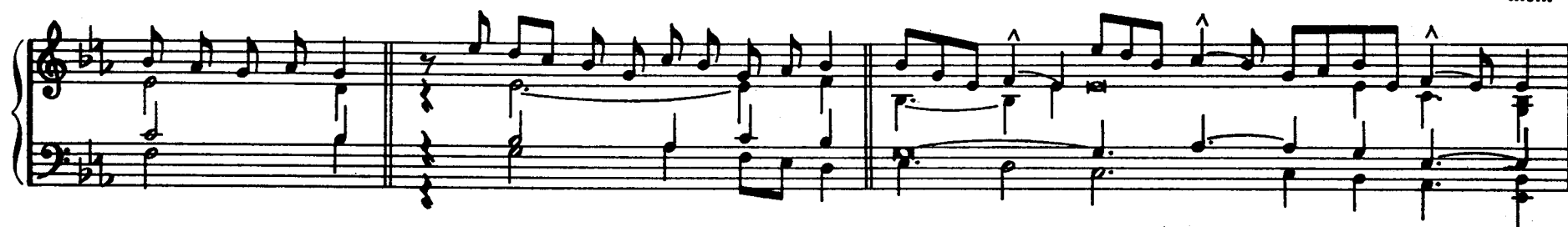
Et ex- spécto re-sur- rec- ti- ó-



nem mor-tu- ó-rum.

Et vi- tam ventú- ri saé- cu- li. A-

men.



# CREDO IV

Cre-do in unum De-um.

Patrem omni-po-tén-

tem, factó-rem coeli et ter-

rae, vi- si- bí- li- um ómni-

Mode  
1



um, et in- vi- sí- bí- li- um.

Et in unum Dómi-num Je-sum Chri-

stum, Fí- li- um De- i u- ní- gé- ni- tum.



Et ex Pa- tre na- tum an- te ó- mni- a saé- cu- la. De- um de De- o, lu- men de lú- mi- ne, De- um ve-



Pón- ti- o Pi- lá- to passus, et se-púl- tus est. Et re- sur- ré- xit tér- ti- a di- e, se- cúndum Scri-



simul ad- o- rá- tur, et con- glo-ri- fi- cá- tur: qui lo- cú- tus est per Prophé- tas. Et unam san- ctam cathó- li- cam et a- postó- li-



cam Ec- clé- si- am. Confi- te- or unum ba- ptísma in re- mis- si- ó- nem pec- ca- tó- rum. Et ex- spécto re-sur-

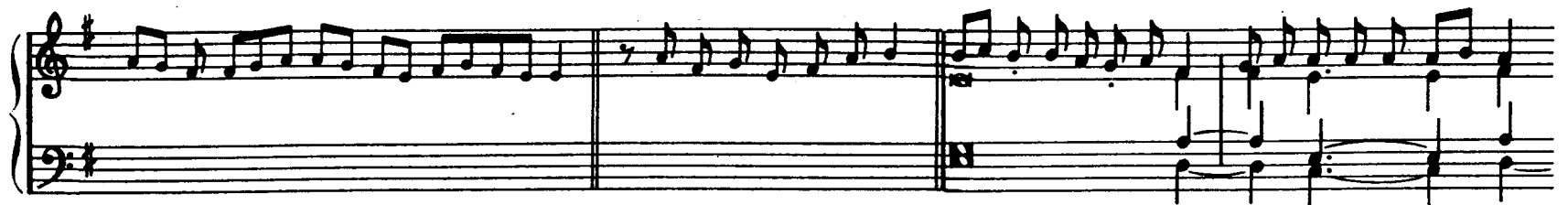


rec- ti- ónem mortu- ó- rum. Et vi- tam ven- tú- ri saé- cu- li. A- men.

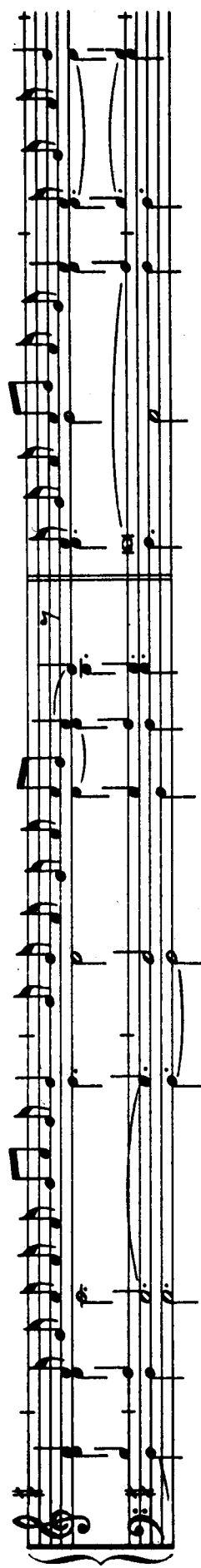


## CREDO V

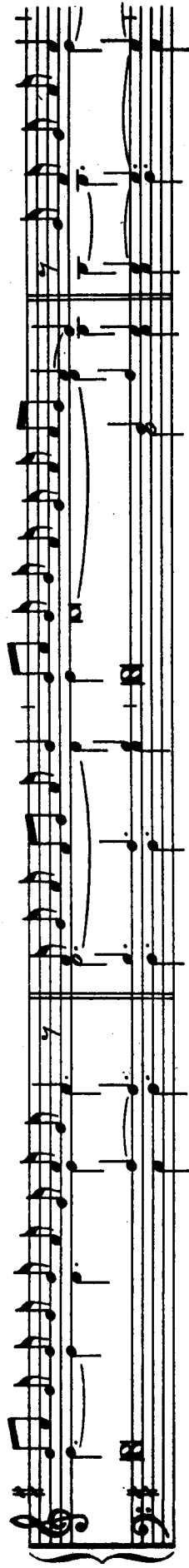
Cre- do in u- num De- um. Or: Credo in unum De- um, Patrem omni- po- téntem, factó- rem coe- li et ter-



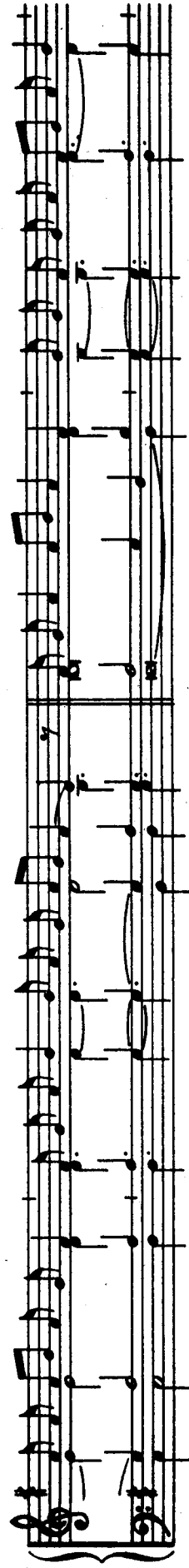
rae, vi-si-bí-li-um ó-mni-um, et in-vi-si-bí-li-um. Je-sum Chri-stum,



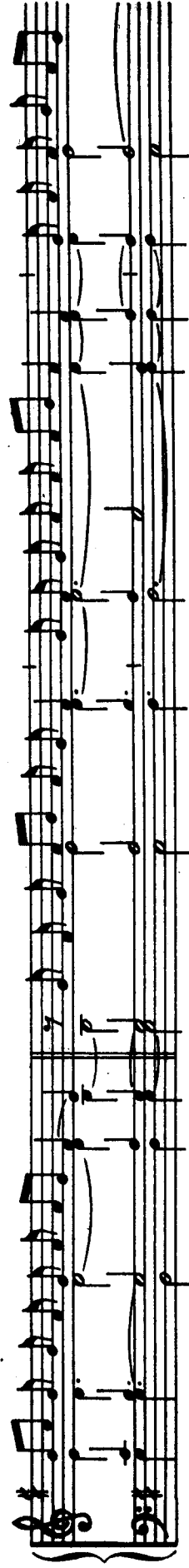
Fi-li-um De-i u-ni-gé-ni-tum. Et ex Pa-tre na-tum an-te ómni-a sae-cu-la. De-um de De-o,



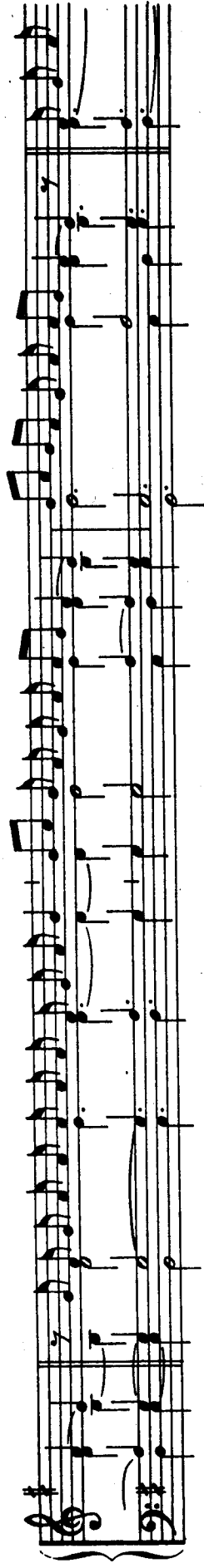
lumen de lú-mi-ne, De-um ve-rum de De-o ve-ro. Gé-ni-tum, non factum, consubstan-ti-á-lem Pa-tri:



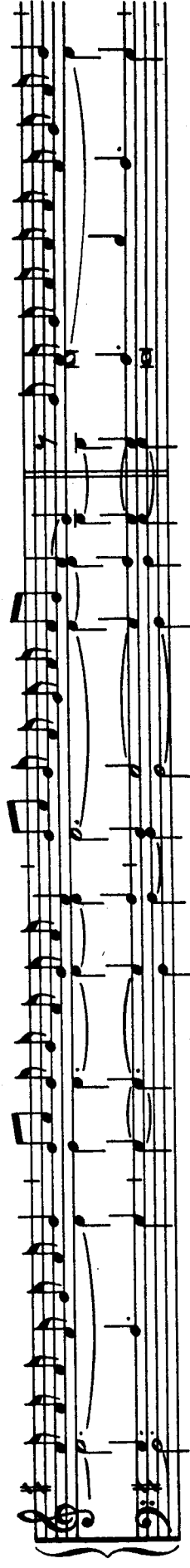
per quem ómni-a facta sunt. Qui propter nos hó-mi-nes, et propter nostram sa-lú-tem descén-dit de coe-



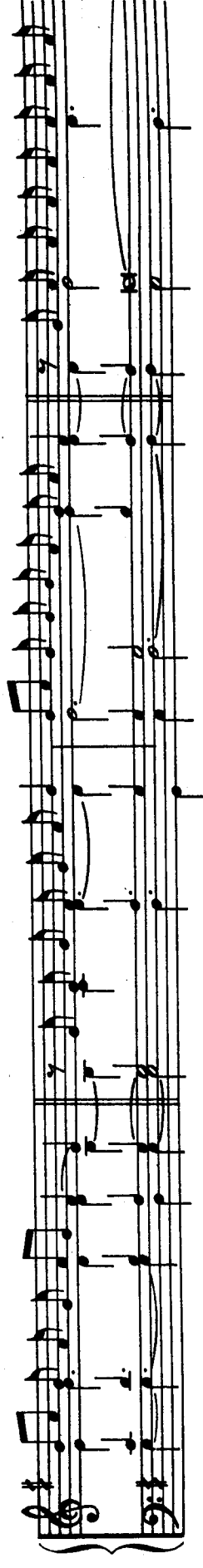
lis. Et in-car-ná-tus est de Spí-ri-tu Sancto ex Ma-rí-a Vír-gi-ne: Et ho-mo factus est. Cru-ci-fi-



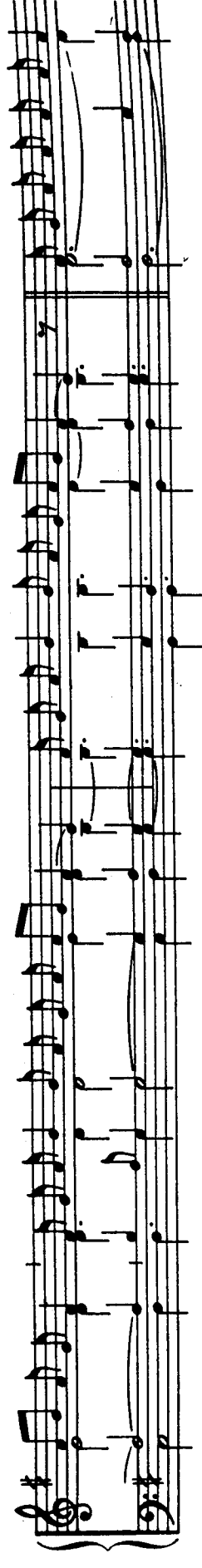
xus é-ti-am pro no-bis: sub Pónti-o Pi-lá-to pas-sus, et sepúl-tus est. Et re-surré-xit tér-ti-a di-e,



se-cúndum Scriptú-ras. Et a-scéndit in coelum: se-det ad dexte-ram Patris. Et í-terum ven-tú-rus est



cum gló-ri-a, ju-di-cá-re vivos et mórtu-os: cu-jus re-gni non e-rit fi-nis. Et in Spí-ri-tum San-ctum,



Dó-mi-num, et vi-vi-fi-cán tem: qui ex Pa-tre Fi-li-ó-que pro-cé-dit. Qui cum Pa-tre et Fi-li-o

si-mul ad-o-rá-tur, et con-glo-ri-fi-cá-tur: qui lo-cú-tus est per Prophé-tas. Et unam san-ctam ca-thó-li-cam

et a-postó-li-cam Ecclé-si-am.

Confí-te-or unum ba-ptísma in re-missi-ónem pecca-tó-rum.

Et ex-spé-

cto re-surrec-ti-ó-nem mortu-ó-rum.

Et vi-tam ven-tú-ri saé-cu-li. A-

men.

## CREDO VI

Cre- do in u- num De- um. Or: Cre-do in unum De-um, Pa- trem omni-po-tén- tem, fá- ctó-rem

Musical notation for the first system of the Credo VI, featuring a piano accompaniment and a vocal line. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part consists of a left hand with a steady eighth-note accompaniment and a right hand with a more melodic line. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are: "Cre- do in u- num De- um. Or: Cre-do in unum De-um, Pa- trem omni-po-tén- tem, fá- ctó-rem".

Mode  
4

coe- li et ter- rae, ví- si- bí- li- um ómni-um, et in- ví- si- bí- li- um.

Musical notation for the second system of the Credo VI, featuring a piano accompaniment and a vocal line. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part continues with the same accompaniment pattern. The vocal line continues with the lyrics: "coe- li et ter- rae, ví- si- bí- li- um ómni-um, et in- ví- si- bí- li- um".

Et in u- num Dómi-num Je- sum Christum, Fí- li- um De- i u- ni- gé- ni- tum. Et ex

Musical notation for the third system of the Credo VI, featuring a piano accompaniment and a vocal line. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part continues with the same accompaniment pattern. The vocal line continues with the lyrics: "Et in u- num Dómi-num Je- sum Christum, Fí- li- um De- i u- ni- gé- ni- tum. Et ex".

Pa- tre na- tum an- te ómni- a saé- cu- la. De- um de De- o, lu- men de lú- mi- ne, De-

Musical notation for the fourth system of the Credo VI, featuring a piano accompaniment and a vocal line. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part continues with the same accompaniment pattern. The vocal line continues with the lyrics: "Pa- tre na- tum an- te ómni- a saé- cu- la. De- um de De- o, lu- men de lú- mi- ne, De-".

um ve- rum de De-o ve- ro. Gé-ni- tum, non fa-ctum, con-substan-ti- á- lem Pa- tri: per

quem ómni- a fa- cta sunt. Qui propter nos hó- mi- nes, et propter no- stram sa-lú- tem de- scén-

dit de coe- lis. Et in- carná-tus est de Spí-ri-tu San- cto ex Ma-rí- a Vír- gi- ne:

Et homo fa- ctus est. Cru-ci- fí- xus é- ti- am pro no- bis: sub Pónti- o Pi-lá- to pas-

sus, et se-púl- tus est. Et re- surré- xit tér- ti- a di- e, se-cúndum Scriptú- ras.

Et a- scén- dit in coe- lum: se- det ad dexte-ram Pa- tris. Et í- te- rum ventú- rus est cum gló- ri-

a, ju- di- cá- re vi- vos et mór- tu- os: cu- jus re- gni non erit fi- nis. Et in

Spi- ri- tum Sanctum, Dómi- num, et vi- vi- fi- cán- tem: qui ex Pa- tre Fi- li- ó- que pro- cé- dit.

Qui cum Pa- tre et Fi- li- o si- mul ad- o- rá- tur, et con- glo- ri- fi- cá- tur: qui lo- cú- tus est

per Pro- phé- tas. Et u- nam san- ctam ca- tho- li- cam et a- postó- li- cam Ecclé- si- am.

Con- fi- te- or u- num bap- ti- sma in re- missi- ó- nem pec- ca- tó- rum. Et ex- spé-

cío re- surrec- ti- ó- nem mor- tu- ó- rum. Et vi- tam ven- tū- ri saé- cu- li. A- men.

## OPTIONAL (AD LIBITUM) MELODIES

KYRIE I  
Mode  
1

Ký- ri- e \* e- lé- i-son. Ký- ri- e

e- lé- i-son. Ký- ri- e e- lé- i-son. Chri- ste

e- lé- i-son. Chri- ste e- lé- i-son.

Chri- ste e- lé- i-son. Ký- ri- e

e- lé- i- son.

Ký- ri- e e- lé- i-son. Ký- ri- e \*

\* \* e- lé- i- son. \*\*

\* e- lé- i-son. Ký- ri- e e- lé- i-son.

Ký- ri- e      lé- i-son.      Chri- ste      lé- i- son.

Christe      lé- i- son.      Chri- ste      lé- i- son.

Ký- ri- e      lé- i- son.      Ký- ri- e      e-

lé- i- son.      Ký- ri- e      \*      e-      \*\*      lé- i- son.

KYRIE III  
Mode  
2

Ký-ri- e \* lé- i-son. Ký-ri- e e-

e- lé- i-son. Chri- ste e- lé- i-son. Chri- ste e- lé- i-son.

Chri- ste e- lé- i-son. Ký- ri- e ^ e- ^ e- ^ e- ^

lé- i-son. Ký- ri- e ^ e- ^ e- ^ e- ^

KYRIE IV  
Mode  
5

Ký-ri- e \* e- lé- i-son. Ký-ri- e e-

lé- i-son. Ký-ri- e e- • lé- i-son. Chri- ste

e- lé- i-son. Christe e- lé- i-son. Christe

e- lé- i-son. Ký- ri- e

e- lé- i-son. Ký- ri- e- e-  
lé- i- son. Ký- ri- e

\* \*\* e- lé- i-son.

Ký- ri- e \* e- lé- i- son. Ký- ri- e- e-  
lé- i-son.

KYRIE V  
Mode  
7

e- lé- i-son. Chri- ste e- lé- i-son.

Chri- ste e- lé- i-son. Chri- ste e- lé- i-son. Ký- ri- e

ri- e e- lé- i-son. Ký- ri- e e- lé- i-son. Ký- ri- e

e- lé- i-son.

Ký- ri- e e- lé- i-son. Ký- ri- e

e- lé i-son. Ký- ri- e e- lé i-son. Chri- ste

e- lé i-son. Chri- ste e- lé i-son. Chri- ste

e- lé i-son. Ký- ri- e e- lé i-son. Ký- ri- e e- lé i-son.

Ký- ri- e \* e- lé i-son.

KYRIE VII  
Mode  
1

Ký-ri- e      \* e-      lé-      ison. *űj.*      Christe      e-

lé-      ison. *űj.*      Ký-ri- e      e-      lé-      ison. *űj.*      Ký-ri- e

\*      \*\* e-      lé-      ison.

KYRIE VIII  
Mode  
1

Ký-ri- e      \* e-      lé-      ison. *űj.*      Chri-ste      e-lé- ison. *űj.*      Ký-ri- e

e- lé- i-son. *ij.*      Ký- ri- e      \*      e- lé- i-son.

Ký- ri- e      \*      e- lé- i-son. *ij.*      Christe

KYRIE IX  
Mode  
8

e-      lé- i-son. *ij.*      Ký- ri- e      \* e-      lé-      i-son. *ij.*

Ký- ri- e      \* e-      lé- i-son. *ij.*      Chri- ste      e-      lé- i- son. *ij.*

KYRIE X  
Mode  
1

Ký- ri- e e- lé i- son. *ij.* Ký- ri- e \* e- lé i-son.

Ký- ri- e \* e- lé i- son. *ij.* Chri- ste

KYRIE XI  
Mode  
1

e- lé i-son. *ij.* Ký-ri- e e- lé i-son. *ij.*

Ký-ri- e \* e- lé i-son.

Glo-ri a in ex- cé- sis De- o. Et in ter- ra pax ho- mí- ni- bus bo- nae vo- lun-

GLORIA I  
Mode  
8

tá- tis. Lau- dámus te. Bene-dí- ci- mus te. Ad- o-rá- mus te. Glo-ri-

fi- cá- mus te. Grá- ti- as á- gi-mus ti- bi pro-pter ma-gnam gló- ri- am tu- am. Dómi- ne De- us,

Rex coe- lé- stis, De-us Pa- ter o- mní-po- tens. Dó-mine Fi- li u- ni- gé-ni- te Je- su Chri- ste.

Dó-mine De-us, Agnus De-i, Fi-li-us Pa-tris. Qui tol-lis pec-cá-ta mun-di, mi-se-ré-re no-bis. Qui tol-lis pec-

cá-ta mun-di, sú-sci-pe de-pre-ca-ti-ónem nostram. Qui se-des ad dex-te-ram Pa-tris, mi-se-ré-

re no-bis. Quó-ni-am tu so-lus san-ctus. Tu so-lus Dó-mi-nus. Tu so-lus Al-tís-simus, Je-su Chri-ste.

Cum Sancto Spí-ri-tu in gló-ri-a De-i Pa-tris. A-men.

Glo-ri- a in ex- cël- sis De- o.

Et in ter- ra pax homí- ni- bus bonae vo- luntá- tis.

GLORIA II  
Mode  
2

Lau- dá- mus te. Be-ne- dí- ci- mus te. Ado- rá- mus te.

Glo-ri- fi- cá- mus te. Grá- ti- as á- gi- mus ti- bi

propter ma- gnam gló- ri- am tu- am. Dómi- ne De- us, Rex coe-

lé- stis, De-us Pa- ter o- mní-po- tens. Dó-mi-ne Fí-li u- ni- gé-ni- te Je- su Chri-

The first system of the musical score consists of two staves, treble and bass. The melody is written in the treble staff, starting with a half note G4, followed by a quarter note A4, a half note B4, and a quarter note C5. The bass staff provides a harmonic accompaniment with a half note G3, a quarter note F3, a half note E3, and a quarter note D3. The key signature has one flat (B-flat), and the time signature is common time (C).

ste. Dómi- ne De- us, Agnus De- i, Fí- li- us Pa- tris. Qui tol-

The second system continues the musical score. It begins with a half note G4, followed by a quarter note A4, a half note B4, and a quarter note C5. The bass staff continues with a half note G3, a quarter note F3, a half note E3, and a quarter note D3. The melody and accompaniment are consistent with the first system.

lis pec- cá- ta mun- di, mi-se- ré- re no- bis. Qui tol- lis pec- cá- ta

The third system continues the musical score. It begins with a half note G4, followed by a quarter note A4, a half note B4, and a quarter note C5. The bass staff continues with a half note G3, a quarter note F3, a half note E3, and a quarter note D3. The melody and accompaniment are consistent with the previous systems.

mun- di, súsci- pe de- pre-ca-ti- ó- nem nostram. Qui sedes ad dex- te-

The fourth system continues the musical score. It begins with a half note G4, followed by a quarter note A4, a half note B4, and a quarter note C5. The bass staff continues with a half note G3, a quarter note F3, a half note E3, and a quarter note D3. The melody and accompaniment are consistent with the previous systems.

ram Pa- tris, mi-se- ré- re no- bis. Quóni- am tu so- lus san- ctus. Tu so- lus Dó- mi- nus.

Tu so-lus Al- tís- si- mus, Je- su Chri- ste. Cum San-

cto Spí- ri- tu in gló- ri- a De- i Pa- tris. A- men.

Glo- ri- a in ex- cél- sis De- o. Et in ter- ra pax ho- mí- ni- bus bo- nae

vo- lun- tá- tis. Lau- dāmus te. Bene- dí- ci- mus te.

The first system of the musical score consists of two staves, treble and bass. The melody is written in the treble staff, featuring a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bass staff provides a harmonic accompaniment with longer note values. The lyrics are placed above the treble staff, aligned with the notes.

Ad- o- rá- mus te.

Glo- ri-

The second system continues the musical piece. It features similar notation to the first system, with a melodic line in the treble and accompaniment in the bass. The lyrics 'Ad- o- rá- mus te.' and 'Glo- ri-' are positioned above the treble staff.

fi- cá- mus te.

Grá- ti- as á- gi- mus ti- bi

The third system of the musical score shows the continuation of the melody and accompaniment. The lyrics 'fi- cá- mus te.' and 'Grá- ti- as á- gi- mus ti- bi' are aligned with the corresponding musical phrases.

pro- pter ma- gnam gló-

ri- am tu-

am.

Dó- mi- ne

De- us,

The fourth and final system of the musical score on this page. It concludes the phrase with the lyrics 'pro- pter ma- gnam gló- ri- am tu- am. Dó- mi- ne De- us,'. The musical notation includes various rests and note values, with some measures featuring beamed notes.

Rex coe- lé- stis, De- us Pa- ter o- mni- po- tens. Dó-

This system contains the first line of the musical score. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are 'Rex coe- lé- stis, De- us Pa- ter o- mni- po- tens. Dó-'. The melody begins with a half note G4, followed by a quarter note A4, and then a half note B-flat4. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a more complex rhythmic pattern in the right hand.

mi- ne Fi- li o- ni- gé- ni- te Je- su Chri- ste. Dó- mi- ne

This system contains the second line of the musical score. The lyrics are 'mi- ne Fi- li o- ni- gé- ni- te Je- su Chri- ste. Dó- mi- ne'. The melody continues from the previous system, with a half note G4, followed by a quarter note A4, and then a half note B-flat4. The piano accompaniment remains consistent with the first system.

De- us, Agnus De- i, Fi- li- us Pa- tris. Qui tol- lis pec- cá- ta mun- di, mi-

This system contains the third line of the musical score. The lyrics are 'De- us, Agnus De- i, Fi- li- us Pa- tris. Qui tol- lis pec- cá- ta mun- di, mi-'. The melody continues with a half note G4, followed by a quarter note A4, and then a half note B-flat4. The piano accompaniment remains consistent with the previous systems.

se- ré- re no- bis. Qui tol- lis pec- cá- ta mun- di, sú- sci- pe depre- ca- ti-

This system contains the fourth line of the musical score. The lyrics are 'se- ré- re no- bis. Qui tol- lis pec- cá- ta mun- di, sú- sci- pe depre- ca- ti-'. The melody continues with a half note G4, followed by a quarter note A4, and then a half note B-flat4. The piano accompaniment remains consistent with the previous systems.

ó- nem nostram. Qui se- des ad dex- te- ram Pa- tris, mi- se- ré-

This system contains the first two staves of music. The vocal line (treble clef) begins with a half note 'ó-' followed by a series of eighth and sixteenth notes for 'nem nostram.' The instrumental line (bass clef) provides a harmonic accompaniment. The system concludes with the words 'Pa- tris, mi- se- ré-'.

re no- bis. Quó- ni- am tu so-lus san- ctus. Tu so-lus Dómi- nus. Tu so-lus

This system continues the musical piece. It features the same vocal and instrumental parts. The lyrics 're no- bis. Quó- ni- am tu so-lus san- ctus. Tu so-lus Dómi- nus. Tu so-lus' are written above the staves. The music includes various note values and rests, with a repeat sign at the end of the system.

Al- tis- si- mus, Je- su Chri- ste. Cum San- cto Spi- ri- tu in gló-

This system continues the musical piece. The lyrics 'Al- tis- si- mus, Je- su Chri- ste. Cum San- cto Spi- ri- tu in gló-' are written above the staves. The music includes various note values and rests, with a repeat sign at the end of the system.

ri- a De- i Pa- tris. A- men.

This system contains the final two staves of music. The lyrics 'ri- a De- i Pa- tris. A- men.' are written above the staves. The music includes various note values and rests, with a repeat sign at the end of the system.

Glo-ri a in excél- sis De- o. Et in ter-ra pax ho-mí- ni- bus bonae vo-lun-tá- tis. Laudá- mus te.

AMBROSIAN  
GLORIA  
Mode 4

Be-ne dí- ci- mus te. Ad- o- rá-mus te. Glo-ri- fi- cá-mus te. Grá- ti- as á- gimus ti- bi

propter magnam gló-ri- am tu- am. Dómi-ne De-us, Rex coe-léstis, De- us Pa-ter o-mní-po-tens. Dómi-ne Fi-li u- ni-

gé- ni- te Je- su Christe.

Dó- mi-ne De- us, Agnus De- i, Fí- li- us Pa- tris.

Qui tol-lis peccá- ta mun- di,

mi- se-ré-re no-bis.

Qui tol- lis peccá-ta mundi,



sús-ci- pe de- pre-ca- ti- ó-nem nostram.

Qui se-des ad délix-te-ram Patris,

mi- se- ré- re no-bis.

Quó-ni- am tu so- lus san- ctus.



Tu so- lus Dó- minus.

Tu so- lus Al- tís- simus,

Je- su Chri- ste.



Cum Sancto Spí- ri- tu, in gló- ri- a De- i Pa- tris. A- men.



SANCTUS I  
Mode  
1

San- ctus, \* San- ctus, San- ctus Dó- mi-nus De- us Sá- ba- oth. Ple- ni sunt coe-



li et ter- ra gló- ri- a tu- a. Ho- sán- na in ex- cél- sis.



Be- ne- dí- ctus qui ve- nit in nó- mi-ne Dó- mi- ni. Ho-sán- na in ex- cél- sis.



San- ctus, \* San- ctus, San- ctus Dómi-nus De- us Sá- ba- oth. Ple-ni

SANCTUS II  
Mode  
4



sunt coe- li et ter- ra gló- ri- a tu- a. Hosán- na in ex- cél- sis.

Be- ne- dí- ctus qui ve- nit in nó- mine Dómi- ni. Hosán- na in excél- sis.

San- ctus, \* San- ctus, San-ctus Dómi- nus De- us Sá- ba- oth.

SANCTUS III  
Mode  
8

Ple- ni sunt coe- li et ter- ra gló- ri- a tu- a. Ho- sán- na in ex- cél- sis.

Be- ne-dí- ctus qui ve- nit in nómi- ne Dómi- ni. Ho-sán-na in ex- cél- sis.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (F major). The piano accompaniment is written in two staves (treble and bass) with a key signature of one flat. The music is in a 4/4 time signature. The vocal line begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

A- gnus De- i, \* qui tol- lis peccá- ta mundi: mi- se- ré- re no- bis. *ij.*  
do- na no- bis pa- cem.

AGNUS I  
Mode  
8

The second system of the musical score is labeled 'AGNUS I Mode 8'. It continues the vocal and piano parts from the first system. The vocal line includes a fermata over the note 'De' and another over the final 'bis'. The piano accompaniment provides a harmonic foundation with sustained chords and moving lines.

A- gnus De- i, \* qui tol- lis pec- cá- ta mun- di: mi- se- ré- re no- bis. *ij.*

AGNUS II  
Mode  
6

The third system of the musical score is labeled 'AGNUS II Mode 6'. It features a vocal line and a piano accompaniment. The key signature changes to two sharps (D major). The vocal line is more melodic, with a fermata over 'De'. The piano accompaniment is simpler, with a steady eighth-note pattern in the right hand and sustained chords in the left hand.

A- gnus De- i, \* qui tol- lis pec- cá- ta mun- di: do- na no- bis pa- cem.

The fourth system of the musical score continues the vocal and piano parts. The vocal line concludes with a fermata over the final 'cem'. The piano accompaniment ends with sustained chords in both hands.

## MASS AND ABSOLUTION FOR THE DEAD

## CHANTS FOR THE MASS

Ré- qui- em \* ae- té- nam do- na e- is Dó- mi-

INTROIT  
Mode  
6



ne: et lux per pé- tu- a lú- ce- at e- is.



Ps. Te de- cet hy- mnus De- us in Si- on, et ti- bi red- dé- tur vo- tum in Je- rú- sa- lem: \*



ex- áu- di o- ra- ti- ó- nem me- am, ad te o- mnis ca- ro vé- ni- et. Ré- qui- em.



Repeat Int. "Requiem"  
to the Ps. "Te decet."

KYRIE  
Mode  
6Ký- ri- e \* e- lé- i- son. *ij.* Chri- ste e- lé- i- son. *ij.*Ký- ri- e e- lé- i- son. *ij.* Ký- ri- e \* e- lé- i- son.

Ré- qui- em.\* ae- tér- nam do- na e- is

† GRADUAL  
Mode  
2

Dó- mi- ne: et lux per- pé-

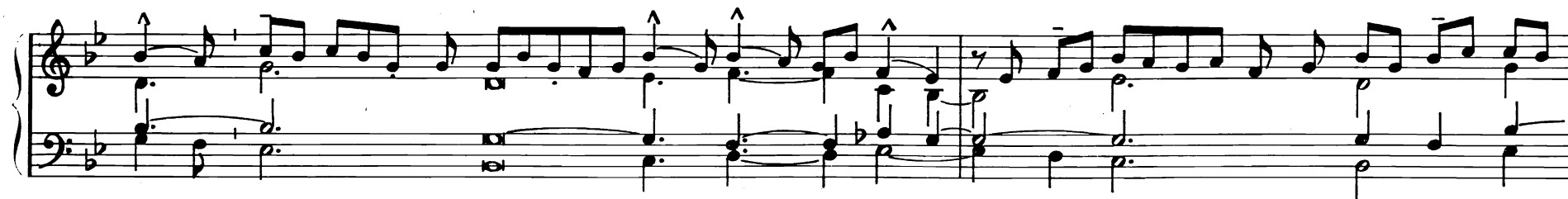


† The GRADUAL and TRACT may be sung to either of the simple, psalmodic formulae on page 127.

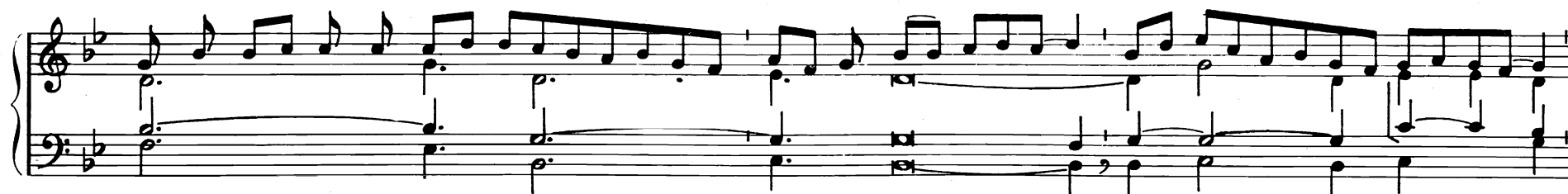
tu- a

lú-

ce- at e- is.



ŷ. In me- mó- ri- a ae- tér-

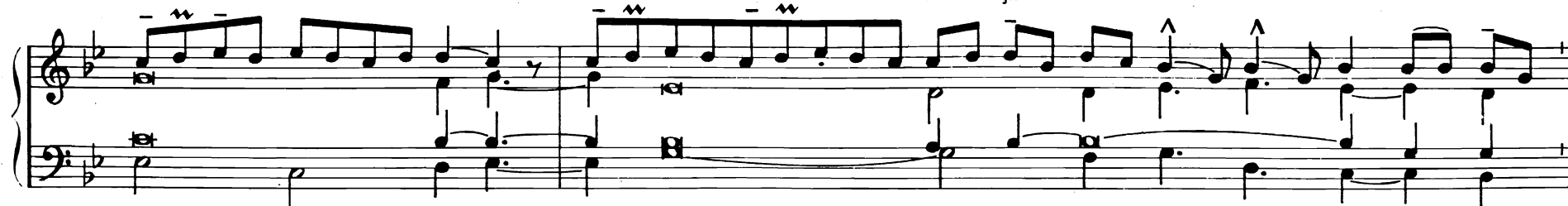


na-

e-

rit

ju-



stus: ab au- di- ti- ó- ne ma-

la



\* non

ti- mé-

bit.



Ab-sol-

ve

\* Dó-

mi-ne,

á-

ni- mas

ómn- um

fi-dé-

li- um de-functó-

TRACT  
Mode  
8

rum

ab o- mni

vín-

cu-lo de- li-

ctó-

rum.



†. Et grá- ti- a tu- a il- lis succurrén- te, me- re- án- tur e-

vá- de- re ju- dí- ci- um ul- ti- ó- nis. ‡. Et lu- cis ae- tér-

nae be- a- ti- tú- di- ne \* pér- fru-

i.

## THE GRADUAL AND TRACT SET TO SIMPLE PSALM TONES

## I

Mode  
8

## GRADUAL

Ré-qui-em aetérnam dóna éis Dó - mi - ne: \* et lux perpetua lu - ce - at e - is.  
 V. In memória aetérna érit jú - stus: \* ab auditione ma - la non ti - me - bit.

## TRACT

Absólve, Dómine, animas óm -  
 nium fidélium defun - ctó - rum: \* ab omni vincu - lo de - li - ctó - rum.  
 V. Et grátia túa illis succu - rén - te: \* mereantur evadere  
 V. Et lucis ae - ter - nae: \* beati - judícium ul - ti - o - nis.  
 tu - di - ne - per - fru - i.

## II

Mode  
2

## GRADUAL

Ré-qui - em aetérnam dóna é - is Dó - mi - ne: \* et lux perpétua lúce - at é - is.  
 V. In memória aetérna é - rit jú - stus: \* ab auditióne mála non ti - mé - bit.

## TRACT

Absólve, Dómine, animas óm -  
 nium fidélium de - fun - ctó - rum: \* ab ómni vínculo de - li - ctó - rum.  
 V. Et grátia túa illis suc - cur - rén - te: \* mereántur evádere judícium ul - ti - ó - nis.  
 V. Et lúcis ae - tér - nae: \* beatitúdi ne pérfrui.

1 Di- es i- rae, di- es il- la, Sol- vet sae- clum in fa- víl- la: Te- ste Da-vid cum Si- býl- la.  
 2 Quantus tre- mor est fu- tú- rus, Quando ju- dex est ven- tú- rus, Cuncta stricte di- scussú- rus!

SEQUENCE  
 "Dies irae"  
 Mode 1



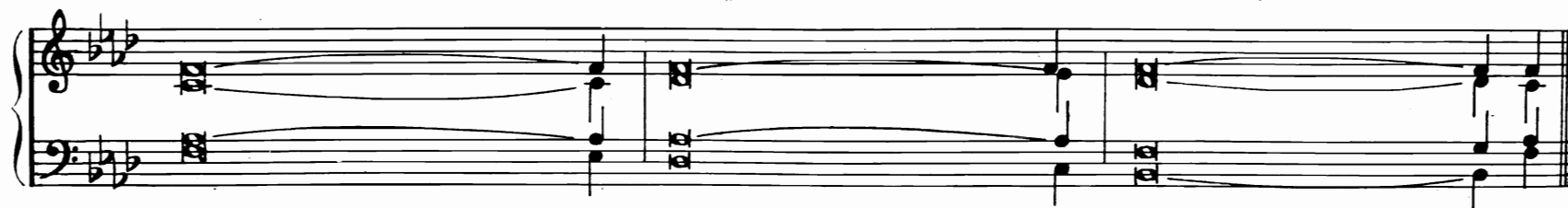
3 Tu- ba mi- rum spar- gens so- num Per se- púl- cra re- gi- ó- num, Coget o- mnes an- te thronum.  
 4 Mors stu- pé- bit et na- tú- ra, Cum re- súr- get cre- a- tú- ra, Ju- dí- cán- ti respon- sú- ra.



5 Li- ber scriptus pro- fe- ré- tur, In quo to- tum con- ti- né- tur, Un- de mundus ju- di- cé- tur.  
 6 Ju- dex er- go cum se- dé- bit, Quid- quid la- tet ap- pa- ré- bit: Nil in- úl- tum re- ma- né- bit.



† Quan- tus tre- mor est fu- tú- rus, Quan- do ju- dex est ven- tú- rus, Cunc- ta stricte dis- cus- sú- rus!



† Alternate verses of the "Dies irae" may be chanted to the chords given above.

7 Quid sum mi-ser tunc di-ctú-rus? Quem pa-tró-num ro-ga-tú-rus? Cum vix ju-stus sit se-cú-rus.  
8 Rex tre-méndae ma-je-stá-tis, Qui sal-ván-dos sal-vas gra-tis, Sal-va me, fons pi-e-tá-tis.



9 Re-cor-dá-re Je-su pi-e, Quod sum cau-sa tu-ae vi-ae: Ne me per-las il-la di-e.  
10 Quaerens me, se-dí-sti lassus: Red-e-mí-sti cru-cem pas-sus: Tantus la-bor non sit cassus.



11 Ju-ste ju-dex ul-ti-ó-nis, Do-num fac re-mis-si-ó-nis, An-te dí-em ra-ti-ó-nis.  
12 In-ge-mí-sco, tam-quam re-us: Cul-pa ru-bet vul-tus me-us: Sup-pli-cán-ti par-ce De-us.



13 Qui Ma-rí-am ab-sol-ví-sti, Et la-tró-nem ex-au-dí-sti, Mi-hi quo-que spem de-dí-sti.  
14 Pre-ces me-ae non sunt dig-nae: Sed tu bo-nus fac be-ní-gne, Ne per-én-ni cre-mer i-gne.



15 In-ter o- ves lo- cum praesta, Et ab hoe-dis me se-qué-stra, Stá-tu- ens in par- te dex- tra.  
 16 Confu- tá- tis lo- ma- le- dí- ctis, Flammis á- cri- bus ad- dí- ctis: Voca me cum be- ne- dí- ctis.



17 O- ro supplex et acclí- nis, Cor con- trí- tum qua- si ci- nis: Ge- re cu- ram me- i fi- nis.



18 La- cri- mó- sa di- es il- la, Qua re- súr- get ex fa- víl- la 19 Ju- di- cán- dus ho- mo re- us:



Hu- ic er- go par- ce De- us. 20 Pi- e Je- su Dó- mi- ne, do- na e- is ré- qui- em. A- men.



Dó-mi-ne Je-su Christe, \* Rex gló-ri-ae, lí-be-ra

OFFERTORY  
Mode  
2

á-ni-mas ó-mni-um fi-dé-li-um de-fun-ctó-rum de poe-nis in-fér-ni, et de pro-fún-do

la-cu: lí-be-ra e-as de o-re le-ó-nis, ne ab-sór-be-at e-as tár-ta-rus,

ne ca-dant in ob-scú-rum: sed sí-gni-fer san-ctus Mí-cha-el

repraesén- tet e- as in lu- cem san- ctam: \* Quam o- lim A- bra- hae pro-mi- sí- sti,



et sé- mi- ni e- jus. † Hó- sti- as et pre- ces



ti- bi Dómi- ne lau- dis of- fé- ri- mus: tu sú- sci- pe pro a- ni- má- bus il- lis, qua- rum hó-



di- e me- mó- ri- am fá- ci- mus: fac e- as, Dómi- ne, de mor- te trans- í- re ad vi-tam. \*



*Repeat Quam o-lim.*

Sanctus, \* Sanctus, Sanctus Dómi- nus De- us Sá- ba- oth. Ple- ni sunt coe- li et ter- ra gló- ri- a tu- a.

**SANCTUS**

Ho-sán- na in ex- cél- sis. Be- ne- dí- ctus qui ve- nit in nó- mi- ne Dó- mi- ni. Ho-sán- na in ex- cél- sis.

A- gnus De- i, \* qui tol- lis pec- cá- ta mun- di: do- na e- is ré- qui- em. *ij.*

**AGNUS**

A - gnus De- i, \* qui tol - lis pec - cá- ta mun- di: do - na e- is ré- qui- em \*\* sem- pi- tér - nam.

Lux ae- tér- na \* lú- ce- at e- is, Dó-mi- ne: \* Cum san- ctis tu- is in ae- térum, qui- a pi- us es.

COMMUNION  
Mode  
8

ŷ. Réqui- em ae-térnam dona e- is Dó-mi-ne, et lux per- pé- tu- a lú- ce- at e- is. \* Cum san- ctis tu- is in ae- térum, qui- a pi- us es.

### CHANTS FOR THE BURIAL SERVICE

Lí- be- ra me, Dó- mi- ne, \* de mor- te ae- tér- na, in di- e

LIBERA ME  
Mode  
1

il- la tre- mén- da: \*Quan- do coe- li mo- vén- di sunt et ter- ra:

After Mass, the priest goes to the bier and commences the Absolution. The Prayer "Non intres" is said, and at its close

† Dum vé- ne- ris ju- di- cá- re saé- cu- lum per i- gnem.

‡ Tremens fa- ctus sum e- go, et tí- me- o, dum di- scús- si- o vé- ne- rit, at- que

ven- tú- ra i- ra. \* Quan- do coe- lí- mo- vén- di sunt et ter- ra.

‡ Di- es il- la, di- es i- rae, ca- la- mi- tá- tis et mi- sé- ri- ae, di- es magna et a- má- ra val- de.

† Dum vé- ne- ris ju- di- cá- re saé- cu- lum per i- gnem.



‡ Ré- qui- em ae- tértam do- na e- is Dó- mi- ne: et lux per- pé- tu- a lú- ce- at e- is.



Lí- be- ra me, Dó- mi- ne, \*de mor- te ae- tér- na, in di- e



il- la tre- men- da: \*Quán- do coe- li mo- vén- di sunt et ter- ra:



† Dum vé- ne- ris ju- di- cá- re sae- cu- lum per i- gnem.



First Choir:

Second Choir:

Both Choirs:

Ký- ri- e e- lé- i- son.

Chri- ste e- lé- i- son.

Ký- ri- e e- lé- i- son.



Pa- ter no- ster.



¶. Et ne nos in- dú- cas in ten- ta- ti- ó- nem. ✠. Sed lí- be- ra nos a ma- lo.

*The priest sings the Pater noster and continues on in silence, meanwhile sprinkling the corpse with holy water and incensing it, after which he sings:*

V. A pórtá ínferi.  
 R. Erue, Dómine, ánimam éjus. (ánimas eórum.)  
 V. Requíescat in páce.  
 R. Amen.  
 V. Dómine exáudi oratióнем méam.  
 R. Et clámor méus ad te véniat.  
 V. Dóminus vobíscum.  
 R. Et cum spíritu túo.

V. Orémus . . . per Christum Dóminum nostrum.  
 R. Amen.  
 V. Réquiem aetérnam dóna ei (eis) Dómine.  
 R. Et lux perpétua lúceat ei (eis).  
 V. Requíescat in páce.  
 R. Amen.  
 V. Ánimam éjus . . . requíescent in páce.  
 R. Amen.

**The priest intones:**

Tone  
1.f



Ex- sul- tá- bunt Dó- mi- no.

1. Mi-se - rére

me' - i De' - us, \* secúndum mágnam misericór-di-am tú - am.



## 2. Et secúndum multitudinem

miserati- ó - num tu- á - - rum, \* déle iniqui - - tá - tem mé - am.

3. Amplius láva me ab iniqui - ta - te me - a: \* et a peccáto mé-o mún-da me.

4. Quóniam iniquitátem meam é - go co - gnó - sco: \* et peccátum méum cónta me est sém - per.

5. Tíbi sóli peccávi, et málum có-ram te fé - ci: \* ut justificéris in sermóni- .

bus tuis, et vincas cum ju - di - cá - ris.

6. Ecce enim in iniquitáti - bus con-cé-ptus sum: \* et in peccátis concépit me má-ter mé - a.

7. Ecce enim veritatem di- le - xí - sti: \* incérta et occúlta sapién-

tiae túae manife - stá-sti mǐ - hi.

8. Aspérges me hvssópo. et mun-dá - bor: \* lavábis me, et súper nívem de -al - bá - bor.

9 Audítui méo dábis gáudium et lae-tí-ti-am: \* et exsultábunt óssa hu - mi-li - á - ta.

10. Avérte fáciem tuam a pec - cá - tis mé - is: \* et ómnes iniquitátes mé-as dé - le.

11. Cor mundum créa in me Dé - us: \* et spíritum réctum innova

in viscé- ri- bus mé - is.

12. Ne proiciás me a fá- ci- e tú - a: \* et spíritum sánctum túum ne áu- fa - ras a me.

12. Ródde míhi laetitiam salu - tá - ris tú - i: \* et spírítu principá - li con - fir - ma me.

13. Redde mihi iactantiam sarā - tā - ris tā - ri: et spūta pīncipa - n - con-in - ma me.  
14. Decēbe iniquos - vi - as tū - as: \* et impīi ad te - con-ver-tén - tur

15. Libera me de sanguinibus Dé-

15. Libera me de sanguinibus De-  
us Dóus sa - lú - tis mé - ae: \* et exsultabit língua mea ius-ti-ti - am tu - am

14. Rémoine lábia mé-a a - né-ri - es: \* et os méum annuntiábit láu-dem tú - am.

16. Domine, labia me-a a-pe-ri-es. et os meum annuntiabit lau-de-mtu-am.

17. Quomam si voluisses sacri-  
fícium de - dís - sem u - ti - que: \* holocáustis non de - le - ctá - be - ris

[illegible]

18. Sacrificium D<sup>ni</sup> Spiritus con- tri - bu - la - - tus: \* cor contritum et humiliat-

19. Benigne, fac, Domine, in bonum Deum non de- spli- ci- es.

na voluntate tu - a Si - on: \* ut aedificentur mu - ri Je - ru - sa - lem

20. Tunc acceptābis sacrifici -

- um justitiae, oblationes et ho- lo - cau - sta: \* tunc imponent super altare tu - um vi - tu - los.

21. Requi - - em ae- tér - nam \* dona e - is Do - mi - ne.

22. Et lux per-pé-tu-a \* lu - - ce-at e - is.

Repeat Antiphon :

Ex- sul- tá- bunt Dó- mi- no os- sa hu- mi- li- á- ta.

ANTIPHON  
Mode  
1

† Sub- vé- ni- te, \* San- cti De- i, oc- cú- ri- te An-

RESP.  
"Subvenite"  
Mode 4

ge- li Dó- mi- ni: \* Sus - ci- pi- én- tes á- ni- mam e- jus:



† Of- fe- rén- tes e- am in con- spé- ctu Al- tís- si- mĩ.

† The "Subvenite" is sung when the  
funeral procession enters the church

Ÿ. Sus- cí- pi- at te Chri- stus, qui vo- cá- vit te: et in si- num A- bra- hae

The first system of the musical score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes, including some beamed sixteenth notes. There are two fermatas over the notes 'ci' and 'pi'. The system concludes with a quarter rest.

An ge- li de- dú- cant te. \* Susci- pi- én- tes á- nimam e- jus: † Offe- réntes e- am

The second system continues the melody on the treble clef staff. It features a fermata over the note 'de' and another over 'pi'. The system ends with a fermata over the final note 'am'.

in con spé- ctu Al- tís- si- mi. Ÿ. Ré- qui- em ae- tér- nam do-

The third system continues the melody on the treble clef staff. It includes a fermata over the note 'mi' and another over 'qui'. The system concludes with a fermata over the final note 'do'.

na e- i Dó- mi- ne: et lux per- pé- tu- a lú- ce- at e- i.

The fourth system continues the melody on the treble clef staff. It features a fermata over the note 'mi' and another over 'ce'. The system ends with a fermata over the final note 'i'.

† Of- fe- rén- tes e- am in con- spé- ctu Al- tís- si- mi.



† In pa- ra- dí- sum\* de- dú- cant te An- ge- li: in tu- o ad- vén- tu su- scí- pi-



te Már- ty- res, et per- dú- cant te in ci- vi- tá- tem san- ctam Je- rú- sa- lem. Cho- rus An- ge- ló- rum



te sus- cí- pi- at, et cum Lá- za- ro quondam páu- pe- re ae- tér- nam há- be- as ré- qui- em.



† The Ant. "In paradisum" is sung after the Absolution, while the corpse is being taken to the grave.

## CANTICLE BENEDICTUS

Tone 2

Priest intones:

The musical notation for the Priest's intonation of "Ego sum" is written on a grand staff (treble and bass clefs). The melody is in a minor key, indicated by three flats. The lyrics "E- go sum" are written below the first few notes of the treble staff.

Choir:

- |  |   |  |
|--|---|--|
| 1. Be - ne - díc - tus Dó - mi - nus Dé - us       | Is - ra - el: * quia visitá - vit, et fé - cit redempti - ó - nem plé -       | bis sú - ae.   |
| 2. Et e - ré - xit có - rnu salú - tis             | nó - bis: * in dó - mo Dá - vid pú -  | ri sú - i.   |
| 3. Sí - cut locú - tus est per os san -            | ctó - rum, * qui a saé - culo sunt, propheta -                                | rume - jus.  |
| 4. Sa - lú - tem ex inimi - cis                    | nó - stris, * et de má - nu ó - mnium qui                                     | o - dé - runt nos.   |
| 5. Ad fa - cié - ndam miseri - có - rdiam cum      | pá - tribus nó - stris: * et memorá - ri testamé - nti sú -                   | i sán - cti.   |
| 6. Jus - ju - rá - ndum, quod jurá - vit ad Abra - | ham pá - trem nó - strum, * datú - rum  | se nó - bis.   |
| 7. Ut si - ne timó - re, de má - nu inimi - co -   | rum nostró - rum libe - ra - ti, * servia -                                   | mus il - li.   |
| 8. In san - ctitá - te et justí - tia coram        | íp - so, * ó - mnibus dié -   | bus nó - stris.  |
| 9. Et tu, puer, prophé - ta Altí - ssimi vo -      | ca - be - ris: * praeí - bis é - nim ante fá - ciem Dó - mini, pará - re ví - | as é - jus.  |
| 10. Ad dán - dum scié - ntiam salú - tis plé - bi  | e - jus; * in remissió - nem peccató - rum                                    | e - ó - rum.   |
| 11. Per ví - scera miseri - có - rdiae Dé - i      | nó - stri: * in quí - bus visitá - vit nos, ó - riens                         | ex ál - to.  |
| 12. Il - lu - miná - re his, qui in té - nebris,   | et in ú - mbra mó - rtis  | se - dent: * ad dirigé - ndos, pé - des nó - stros in ví - |
| 13. Requiem ae -                                   | tér - nam * dona é  | am pá - cis.   |
| 14. Et lux per                                     | pé - tu - a * lú - ce   | is Dó - mi - ne.   |
|  |   | at é - is  |

E - go sum re - sur - ré - cti - o et vi - ta: qui cre - dit in me, é - ti - am si mór - tu -

Repeat  
the ANT.  
"Ego sum"

The musical notation for the "Ego sum" antiphona is written on a grand staff. It begins with a repeat sign and a fermata over the first few notes. The melody is in a minor key. The lyrics "E - go sum re - sur - ré - cti - o et vi - ta: qui cre - dit in me, é - ti - am si mór - tu -" are written below the staff.

us fú - e - rit, vi - vet: et o - mnis qui vi - vit et cre - dit in me, non mo - ri - é - tur in ae - té - r - num.

The musical notation for the final line of the antiphona is written on a grand staff. It continues the melody from the previous block. The lyrics "us fú - e - rit, vi - vet: et o - mnis qui vi - vit et cre - dit in me, non mo - ri - é - tur in ae - té - r - num." are written below the staff.

Priest:

Choir:

Priest:

Ký- ri- e e- lé- i- son. Chri- ste e- lé- i- son. Ký- ri- e e- lé- i- son. Pa- tēr no- ster.



Ÿ. Et ne nos indúcas in tentatióem.

℞. Sed líbera nos a málo.

Ÿ. A pórtā ínferi.

℞. Erue Dómine ánimam éjus.

Ÿ. Requiéscat in páce.

℞. Amen.

Ÿ. Dómine exáudi oratióem méam.

℞. Et clámor méus ad te véniat.

Ÿ. Dóminus vobíscum.

℞. Et cum spírítu túo.

Ÿ. Orémus.....

℞. Amen.

Ÿ. Réquiem aetérnam dóna ei Dómine.

℞. Et lux perpétua lúceat ei.

Ÿ. Re- qui- és cat in pa- ce. ℞. A- men. Ÿ. A- ni- ma e- jus et á- ni- mae om- ni- um fi- dé- li-



-um de- fúnc- to- rum, per mi- se- ri- cór- di- am De- i ré- qui- és- cant in pa- ce. ℞. A- men.



## PSALM 129. DE PROFUNDIS

Tone 8. G

1. De profundis clamavi ad te

Dó - mi - ne: \* Dómine exáudi

vó - cem mé - am.



- |                                 |   |     |   |           |                                 |   |    |   |       |    |              |          |
|---------------------------------|---|-----|---|-----------|---------------------------------|---|----|---|-------|----|--------------|----------|
| 2. Fíant áures túae inten       | - | dén | - | tes *     | in vócem deprecati              | - | ó  | - | nis   | mé | -            | ae.      |
| 3. Si iniquitátis observáveris  |   | Dó  | - | mi - ne * | Dómine, quis                    |   | su | - | sti - | ne | -            | bit?     |
| 4. Quia apud te propitiáti      | - | o   |   | est: *    | et propter légem túam sustínu-i |   | te |   | Dó    | -  | mi - ne.     |          |
| 5. Sustínuit ánima méa in vérbo |   | e   | - | jus: *    | sperávit ánima mé               | - | a  |   | in    | Dó | -            | mi - no. |
| 6. A custódia matutína usque ad |   | no  | - | ctem; *   | spéret Isra                     | - | el |   | in    | Dó | -            | mi - no. |
| 7. Quia apud Dóminum miseri     | - | cór | - | di - a: * | et copiósa apud e               | - | um |   | re    | -  | dém-pti - o. |          |
| 8. Et ipse rédimet              |   | Is  | - | ra - el * | ex ómnibus iniquita             | - | ti | - | bus   | e  | -            | jus.     |
| 9. Réquiem ae                   | - | tér | - | nam *     | dóna                            |   | e  | - | is    | Dó | -            | mi - ne. |
| 10. Et lux per                  | - | pé  | - | tu - a *  | lú                              | - | ce | - | at    | e  | -            | is.      |

## OPTIONAL LOWER KEYS

### At Mass:

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Gló-ri- a in ex- cél-sis De- o. Et in ter- ra pax ho- mí- ni- bus bonae vo- lun-

GLORIA  
Mode  
1



tá- tis. Laudámus te. Be-ne dí- ci- mus te. A- do-rá- mus te. Glo-ri- fi- cá- mus te.



Grá-ti- as á- gimus ti- bi propter ma- gnam gló- ri- am tu- am. Dó-mi- ne De- us, Rex coe- lé- stis, De-



us Pa- ter o- mní-po- tens. Dó- mi- ne Fi- li u- ni- gé- ni- te Je- su Christe. Dó- mi- ne



De- us, A- gnus De- i, Fí- 'li- us Patris. Qui tol- lis peccá- ta mundi, mi-se- ré-



re no- bis. Qui tol- lis pec- cá- ta mun- di, súsci- pe de- pre- ca- ti- ó- nem nostram.



Qui se- des ad déx- te- ram Pa- tris, mi-se- ré- re no-bis. Quóni- am tu so- lus sanctus. Tu so-lus Dó- mi-nus. Tu so-lus



Al- tís-si- mus, Je- su Chri- ste. Cum Sancto Spí-ri- tu, in gló- ri- a De- i Pa- tris. A- men.



MASS IV. ON DOUBLE FEASTS 1.  
(*Cunctipotens Genitor Deus*)

147

Gló- ri- a in ex-cél-sis De- o. Et in ter- ra pax ho- mí- ni- bus bonae vo-lun- tá- tis.

GLORIA  
Mode  
4

Lau- dá- mus te. Be-ne- dí-ci- mus te. A- do- rá- mus te. Glo-ri- fi- cá- mus te.

Grá-ti- as á- gi- mus ti- bi propter ma-gnam gló- ri- am tu-am. Dómi-ne De- us, Rex coe- lé- stis,

De- us Pa- ter omní- po- tens. Dómi- ne Fi- li u- ni- gé- ni- te Je- su Chri-

ste. Dómi-ne De- us, Agnus De- i, Fí- li- us Pa- tris. Qui tol- lis pec- cá- ta mun- di,



mi-se- ré- re no- bis. Qui tol- lis pec- cá- ta mun- di, súsci- pe depre- ca- ti- ó- nem nostram. Qui



se- des ad déx- te-ram Pa- tris, mi- se- ré- re no- bis. Quó-ni- am tu so- lus san- ctus.



Tu so- lus Dó- mi- nus. Tu so- lus Al- tís- si- mus, Je- su Chri- ste.



Cum San- cto Spí- ri- tu, in gló- ri- a De- i Pa- tris. A- men.



MASS IX. ON FEASTS OF THE BLESSED VIRGIN 1.  
(Cum júbilo)

San- ctus, \* San- ctus, San- ctus Dómi-nus De- us Sá- ba- oth.

SANCTUS  
Mode  
5



Ple- ni sunt coe- li et ter- ra gló- ri- a tu- a. Ho- sán- na in ex- cé- sis. Be- ne- dí- ctus qui



ve- nit in nó- mi- ne Dó- mi- ni. Ho- sán- na in ex- cé- sis.



Agnus De- i, \* qui tol- lis peccá- ta mun- di: mi- se- ré- re no- bis.

AGNUS  
Mode  
5



Agnus De- i, \* qui tol- lis peccá- ta mun- di: mi- se- ré- re no- bis.



Agnus De- i, \* qui tol- lis peccá- ta mun- di: do- na no- bis pa- cem.



De- o grá- ti- as.

DEO  
GRATIAS  
Mode 1



MASS XI. ON SUNDAYS DURING THE YEAR  
(Orbis Factor)

151

Ky- ri- e \* e- lé- i- son. Ký- ri- e e- lé- i-son. ij.

KYRIE  
Mode  
1



Chri- ste e- lé- i-son. Chri- ste e- lé- i-son.



Chri- ste e- lé- i-son. Ký- ri- e e- lé- i- son.



Ký- ri- e e- lé- i-son. Ký- ri- e \* e- lé- i-son.



MASS XV. ON SIMPLE FEASTS  
(*Dominator Deus*)

Gló-ri-a in excél-sis De-o.

Et in ter-ra pax ho-mí-ni-bus bo-nae vo-lun-tá-tis.

Laudá-mus te.

GLORIA  
Mode  
4

Be-ne-dí-ci-mus te.

Ad-o-rá-mus te.

Glo-ri-fi-cá-mus te.

Grá-ti-as á-gi-mus ti-bi prop-



ter magnam gló-ri-am tu-am.

Dó-mi-ne De-us, Rex coe-lé-stis,

De-us Pa-ter om-ní-po-tens.

Dó-mi-ne, Fi-



li u-ni-gé-ni-te Je-su Chri-ste.

Dómi-ne De-us,

A-gnus De-i,

Fí-li-us Pa-tris.

Qui tol-lis pec-cá-



ta mundi, mi-se-ré-re no-bis. Qui tol-lis pec-cá-ta mundi, súsci-pe de-pre-ca-ti-ó-nem nostram. Qui se-



des ad déx-te-ram Pa-tris, mi-se- ré- re no-bis. Quó-ni-am tu so-lus sanctus. Tu so-lus Dó-mi-nus. Tu so-lus Al-



tís- si-mus, Je- su Chri- ste. Cum San- cto Spí-ri-tu, in gló- ri- a De- i Pa- tris. A- men.



De- o      grá-      ti-      as.

DEO  
GRATIAS  
Mode 4



AMBROSIAN  
GLORIA  
Mode 4



A musical score for the song 'The Rose Tree'. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat), and the time signature is 4/4. The melody consists of a series of eighth and quarter notes, with a final measure featuring a half note and a quarter note. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand that mirrors the vocal line. The score is divided into four measures by bar lines.

A musical score for the song "The Rose Tree". It features a treble and bass staff. The treble staff contains the melody, which is a simple tune in 3/4 time. The bass staff provides a harmonic accompaniment, primarily using chords and single notes. The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into three measures by vertical bar lines. The first measure has a 7-measure rest in the treble staff. The second measure has a 7-measure rest in the treble staff. The third measure has a 7-measure rest in the treble staff.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, both in G major (one sharp) and 2/4 time. The melody is in the treble staff, starting on a G4 and ending on a G4. The bass staff provides a simple harmonic accompaniment. The score is divided into two measures by a double bar line. The first measure contains a melody of eighth and quarter notes, and the second measure contains a melody of eighth and quarter notes, ending with a quarter rest. The bass staff accompaniment consists of chords and single notes.

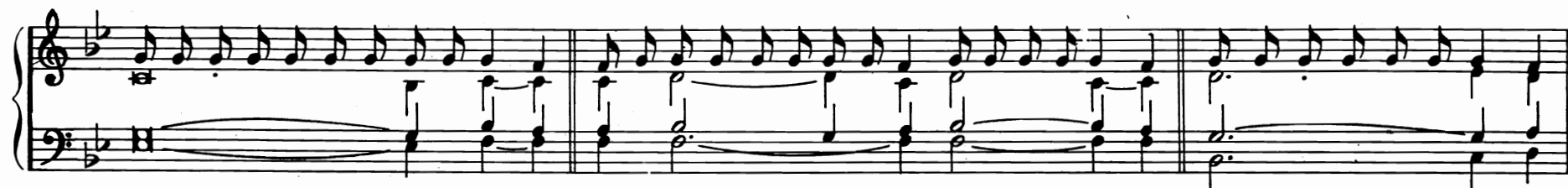
Qui tol-lis pec-cá- ta mun-di,

mi-se-ré- re no-bis.

Qui tol- lis peccá-ta mundi,



súsci- pe de-pre-ca- ti- ó-nem no-stram. Qui se-des ad déx- te-ram Patris, mi-se- ré- re no- bis. Quóni- am tu so-lus sanctus.



Tu so- lus Dó- mi-nus. Tu so-lus Al- tís- si- mus, Je- su Christe.



Cum Sancto Spí- ri- tu, in gló- ri- a De- i Pa- tris. A- men.





KYRIE  
Mode  
6

Ký- ri- e \* e- lé- i-son. *ij.* Chri- ste e- lé- i-son. *ij.*

Ký- ri- e e- lé- i-son. *ij.* Ký- ri- e \* e- lé- i- son.

1 Di- es i- rae, di- es il- la, Sol- vet sae- clum in fa- vil- la: Te- ste Da-vid cum Si- býl- la.  
2 Quantus tre- mor est fu- tú- rus, Quan- do ju- dex est ven- tú- rus, Cunc- ta stricte di- scussú- rus!

SEQUENCE  
"Dies irae"  
Mode 1

† Quan- tus tre- mor est fu- tú- rus, Quan- do ju- dex est ven- tú- rus, Cunc- ta stri- cte di- scus- sú- rus!

† Alternate verses of the "Dies irae" may

3 Tu- ba mi- rum spar- gens so- num Per se- púl- cra re- gi- ó- num, Co- get o- mnes an- te thronum.  
4 Mors stu- pé- bit et na- tú- ra, Cum re- súr- get cre- a- tú- ra, Ju- di- cán- ti respon- sú- ra.



5 Li- ber scriptus pro- fe- ré- tur, In quo to- tum con- ti- né- tur, Un- de mundus ju- di- cé- tur.  
6 Ju- dex er- go cum se- dé- bit, Quid- quid la- tet ap- pa- ré- bit: Nil in- úl- tum re- ma- né- bit.



7 Quid sum mi- ser tunc di- ctú- rus? Quem pa- tró- num ro- ga- tú- rus? Cum vix ju- stus sit se- cú- rus.  
8 Rex tre- méndae ma- je- stá- tis, Qui sal- ván- dos sal- vas gra- tis, Sal- va me, fons pi- e- tá- tis.



9 Re- cor- dá- re Je- su pi- e, Quod sum cau- sa tu- ae vi- ae: Ne me per- das il- la di- e.  
10 Quaerens me se- dí- sti las- sus: Red- e- mí- sti cru- cem passus: Tan- tus la- bor non sit cassus.



11 Ju- ste ju- dex ul- ti- ó- nis, Do- num fac re- mis- si- ó- nis, An- te di- em ra- ti- ó- nis.  
 12 In- ge- mí- sco, tam- quam re- us: Cul- pa ru- bet vul- tus me- us: Sup- pli- cán- ti par- ce De- us.



13 Qui Ma- rí- am ab- sol- ví- sti, Et la- tró- nem ex- au- dí- sti, Mi- hi quoque spem de- dí- sti.  
 14 Pre- ces me- ae non sunt dig- nae: Sed tu bo- nus fac be- ní- gne, Ne per- én- ni cre- mer i- gne.



15 In- ter o- ves lo- cum praesta, Et ab hoe- dis me se- qué- stra, Stá- tu- ens in par- te dex- tra.  
 16 Confu- tá- tis ma- le- dí- ctis, Flam- mis á- cri- bus ad- dí- ctis: Voca me cum be- ne- dí- ctis.



17 O- ro supplex et acclí- nis, Cor con- tri- tum qua- si ci- nis: Ge- re cu- ram me- i fi- nis.



18 La-cri-mó-sa di-és il-la, Qua re-sur-get ex fa-víl-la. 19 Ju-di-can-dus ho-mo re-us :

